

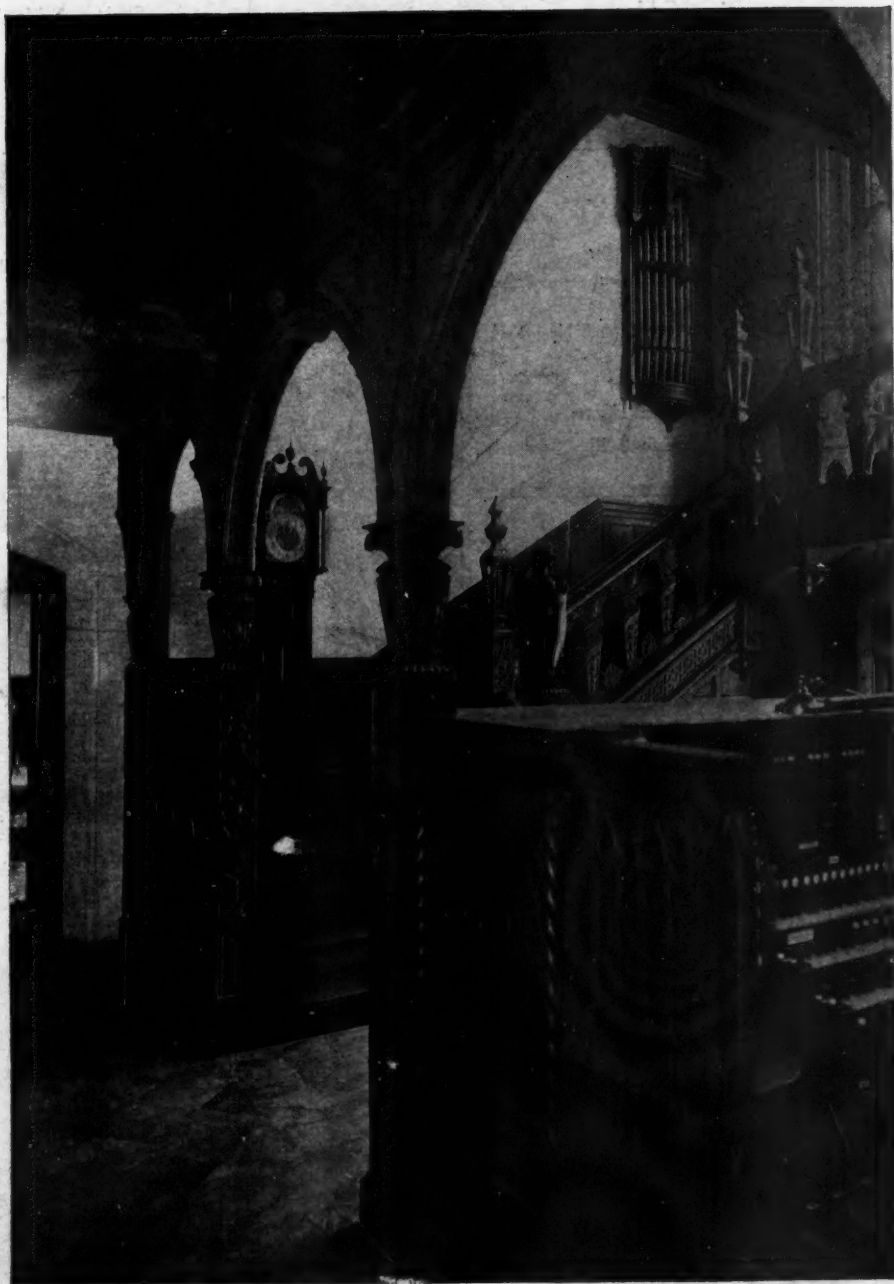
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February 1925

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PROCTOR HALL, PRINCETON UNIVERSITY

Where Dr. Alexander Russell gives his Princeton recitals as the occupant of the Frick Chair of Music of Princeton University; the organ is a four-manual Aeolian

The AMERICAN ORGANIST

Vol. 8

FEBRUARY 1925

No. 2

Editorial Reflections

Young Souls



COUPERUS, a contemporary Dutch writer, has given to the world a series of psychological novels entitled *Small Souls*, in which his characters live and move and have their being within limits of heredity and environment that tend increasingly to circumscribe their outlook and confine their activities to petty routine. We all know such small souls—in the home, in the office, in the store. Maybe some of us are ourselves in danger gradually of excluding the outer world from our consciousness and thus of growing narrower and narrower until our souls are as pinched and shrivelled as those portrayed by Couperus.

There have always been small souls in music. Like those of Couperus' family, who bask in the diluted sunshine of an ancestor who had risen to the dizzy height of colonial minister in the Dutch govern-

ment, they live solely in the past. They progress a little, perforce. One cannot live without going forward. But they progress by walking reluctantly backward, with their faces turned to the glorious past. They steadfastly oppose innovation—solely because it is new. They obstruct traffic without actually blocking it.

Small souls are never interesting; their lives are too cramped. But there is another class, especially active, it almost seems, in the world of music and musicians. For lack of a better name let us call them young souls, because in their lives the evolutionary process seems to have crystalized at that stage of unfolding which is normally reached in the early twenties. They never develop beyond it.

Broadly speaking, life falls rather naturally into three divisions. During the first we lay foundations, mainly physical. We enter life "trailing clouds of glory" behind us; but as the years go by the ego little by little obtains full control of the physical mechanism and the mind begins its process of unfolding. During

the second period the mental gains some ascendancy over the physical; or at least the two agree upon a basis of mutual tolerance or cooperation. And from the normal union of physical and mental is born spirit, man's higher, intuitive nature. In the third period, unless dominant mind, conspiring with already-decaying but still keenly-desiring body, chokes out the promptings of spirit, man's higher nature shines through with brighter and brighter effulgence. Rabbi ben Ezra was right when he said,

"Grow old along with me!

The best is yet to be,

The last of life, for which the first
was made!"

for without his crown of spirituality physical and mental man is as incomplete as a house without a roof. The young soul is one that has completed the first stage of development. Its characteristic traits are physical perfection and mental intolerance.

II.

MAN's brain has always been fertile in theories, sensible and senseless, logical and illogical, sound and unsound, to account for life's phenomena, - i.e. to explain the relation of the brief span of years we know as a lifetime to the vaster whole of man's development, past, present and future. One theory accepts man "as is." It picks him up as he is thrown on the strand of earthly existence without inquiring whence he came. It is not concerned with his past; but it hopes that he will eventually reach heaven, which, like the happy hunting ground of the American Indian, is a locality or a state of mind in which one may expect to possess those things which have eluded one upon earth. Another theory recognizes man as the author and fashioner of his own destiny, which he is working out experimentally as a child wins his way through school by doing each day the tasks assigned. If he is successful he may expect promotion. If he wastes his time in idleness he falls behind his class. This process is endless; it is "onward and upward forever," the present conditional on the past, the future on the present.

As a working hypothesis let us accept the second theory, solely because one must account somehow for the apparent inequality observable among men. No two are born with quite the same endowment or given quite the same opportunity in life. One is a student in the grammar grade, and there is some excuse for his not knowing so much about organ construction as (let us say) Dr. Audsley or Mr. Skinner in life's university. If all three had started life on equal terms, then the one who is so far out-distanced might feel chagrined at knowing so little; but if we recognize progressive stages of development, assuming that one's hope of heaven does not depend on the slender thread of one's accomplishment within a single earthly life-span, then the one who seems so ignorant need not wholly despair. In due course he will be promoted to the high school and eventually to the university.

A young soul is one who has only part-way completed his evolution, one who will eventually become an old soul but who at present bears the same relation toward maturity that the youth of twenty bears toward the man of sixty. Certain experiences have been woven into the warp and woof of his nature, exactly as, at twenty, each of us has acquired certain characteristics that determine his outlook upon life. We meet these young souls every day, and in order that we may the better understand them — perhaps have a little more patience with their idiosyncracies — let us discuss their peculiar mental attitude toward matters of general interest.

III.

THE dominant characteristic of the young soul is excessive consciousness of self. To understand the sense in which this is meant let one think back upon one's own outlook in the early twenties; or better, let one observe sympathetically that of some young acquaintance. I do not refer now to the sophomoric stage, where the magnum caput is so exaggerated as almost to become a disease — fortunately a disease for which time and experience provide a complete cure. What I mean is not swell-headedness. It is confidence;

the young soul has sublime confidence in himself. He has laid a foundation; and because he knows that it is a good one (and it is) he assumes that upon it he can forthwith erect any structure that he desires. He can, indeed, but not so easily as he thinks. If he knew this he would be an old soul, not a young one. He must live through many experiences before he learns this lesson.

This consciousness of the importance of self manifests in impatience of restraint. The young soul does not work well in harness. He is not even remotely interested in what others have done and what others are doing. He is a law unto himself. He reverses the telescope when it is pointed at the rest of the world. His ego is the central sun about which, for him, the world revolves. No other's way is as good as his own. He is therefore supremely self-satisfied. In isolated instances this may be an asset; but in the vast majority it is a liability, for one tends to assume that what self does is right because self does it, and this vicious tendency may — generally does — degenerate into slipshod performance and lowered ideals.

On the other hand, cocksureness makes for activity. Young souls are as busy as bees; and they are prodigious buzzers. The altruists of the world are older souls. They are unobtrusive, these true masters; they are apt to be found in inconspicuous places, wherever work is to be done. Their slogan is unselfish service, and their rich experience has taught them that "slow and stiddy gits as fur in a day" as a deal of bustle and dust. But young souls cannot brook delay. They want what they want when they want it; and they go after it. Therefore young souls seek the conspicuous places. They crave recognition, they long to be seated on the platform at public gatherings, they plan to arrive late at social functions in order to attract attention to themselves. Above all they love to see their names in print. Young souls are the *raison d'être* of the society column. How they thrill to read that "Mr. Young-Soul (they are sure to be hyphenates) of Conspicuous Avenue attended" or "entertained" or "spent the

week-end". To their credit be it said, young souls vastly prefer to do good rather than evil, provided always that their alms-giving and their much praying in public places receive due recognition. The young souls of Jesus's day were the Pharisees, who survive in our century as Rotarians or Kiwanians, or members of kindred organizations that exert a salutary influence toward civic cooperation. These incarnate the young soul at his best.

Young souls are nothing if not conventional. They worship the god of things as they are. They are not the stuff out of which long-haired reformers are made. They cannot endure unpopularity. They will always be found comfortable seated aboard the band-wagon. This is no discredit to their honesty. As yet they have had opportunity to absorb only what has been provided for them, and only the conventional has been provided. Give them time and they will be forced to think for themselves; and thinking generates non-conformity. Up to the present they have not discovered the necessity for thinking.

Young souls are readily swung by mass momentum; they are a part of it, therefore they react normally to conventional propaganda. If mass thought favors peace they are foremost among the advocates of peace; but if overnight it should swing to war, presto-chango! early in the morning they would be found in the very forefront of the belligerent host—and they would see no inconsistency in their sudden right-about-face! The unforgivable sin, to young souls, is un-conventionality. *Vox populi vox Dei*; and if the voice of the people (we call it Fashion) should decree a stripe of vermilion paint from the tip of the chin to the northwest eyebrow or a few bristles from a worn-out tooth brush affixed to the upper lip, they would never think of appearing in public without these beautifying accessories. And since the original meaning of the word sin implies merely a falling short of the mark aimed at, who shall say that young souls are not guiltless if they hit the mark of conventionality at which they aim?

Latham Spivey

Lutheran Church Music

By HENRY F. SEIBERT



MARTIN LUTHER in the year 1517 nailed on the door of the church at Wittenberg, Germany, ninety-five theses. In these theses he protested against certain practises of the Roman Catholic Church. This action forecasted the inception of the church which now bears Luther's name, the Lutheran Church. The period was called that of the Reformation.

In 1917 the Lutheran Church celebrated the quadricentennial of the Reformation. Of outstanding importance in that year was the coming-together of representatives of many of the various bodies of the Lutheran Church. They met in New York City. The result of this meeting was the amalgamation of many of the various sections of the church into one body. It assumed the name of the United Lutheran Church.

In 1917 a Committee was authorized to prepare a new book for use in the church services. The book was titled *The Common Service Book With Hymnal*. The Common Service embodies all of the forms of liturgy used in the services. This Common Service is in its newest parts as old as the time of the Reformation, 1517; in its order and in the great body of its contents, it represents the pure service of the Christian Church of the West (the Roman Catholic) from the earliest times. It embraces all of the essentials of worship from the establishment of the Christian Church on earth. The Common Service, which is now in use in the Lutheran Church of to-day, is the result of what was regarded in 1517 as a Reformation and Purification of the service of the Roman Catholic Church, by men such as Martin Luther and John Bugenhagen; and also the result of the consent of three important bodies of the

Lutheran Church to revise the service in 1888.

The first prayer book of the Church of England was quite similar to the Common Service. Various conferences between representatives of both churches and a common agreement on the points of difference from the Roman Catholic service, were responsible for this.

At the time of the Reformation the Common Service was translated from the Latin to the language of the people. To-day about forty languages are used in the services of the Lutheran Church of America. The Common Service, since its inception, has provided a uniform order of service for the churches, but the new Common Service Book With Hymnal (authorized by the General Synod, the General Council, and the United Synod of the South) is published only in English. The section of the Lutheran Church using the English language, is the section of which the writer endeavors in this article to give a partial account of the music.

While the order of the Common Service has been preserved, the music settings have differed greatly from time to time. Church dignitaries and music authorities have issued books containing musical settings. Many musicians and ministers have made music arrangements to fit their own respective needs.

One of the purposes in issuing the new Common Service Book With Hymnal was to provide a uniform music setting for the United Lutheran Church. Not all of the churches have adopted the book. For this reason one will find that the music settings in many services throughout the United States vary considerably. The book, however, is in use in many of the representative churches and is regarded as the official vehicle for worship. It is not the purpose of the writer to write even a partial critique on this particular book,

but rather to endeavor to describe and analyze the liturgy now in use.

The forms of worship included in the Common Service are: the Chief Service or Communion; Matins; Vespers. There are two distinct settings. And in this connection mention must be made of the fact that the settings are prepared so that the congregation can join in the singing.

ORDER OF THE SERVICE OR THE COMMUNION

1. *Preparation or Confession of Sins:*

Invocation, Exhortation, Versicle, Confession, Prayer for Grace, Declaration of Grace

2. *The Service Proper:*

A. OFFICE OF THE WORD:

Psalmody:

Introit, Kyrie, Gloria in Excelsis

Word:

Salutation and Response, Collect, Epistle, Hallelujah, Gospel, Creed, Sermon, Hymn, Votum

Offerings:

Offertory, Gifts, General Prayer, Hymn

B. THE HOLY SUPPER:

Preface:

Salutation, Prefatory Sentences, Eucharistic Prayer, Sanctus

Administration:

Lord's Prayer, Words of Institution, Pax, Agnus Dei, Distribution, Blessing

Post Communion:

Nunc Dimittis, Thanksgiving, Benediction

Order of MATINS: Hymn, The Versicle, The Invitatory and Venite, Hymn, Psalm, Gloria Patri, The Lessons, The Respond, Responsory or Hymn, Sermon, Te Deum or Benedictus, Kyrie, Lord's Prayer, Collects, Benedicamus, Benediction.

Order of VESPERS: Hymn, The Versicle, The Psalm, Gloria Patri, Lesson, Respond, Hymn, Sermon, Hymn, Magnificat or Nunc Dimittis, Kyrie, Lord's Prayer, Collects, Benedicamus, Benediction.

The Lutheran Church differs from the Anglican and Roman Catholic in this respect. The first setting is largely based on melodies long associated with the English text of the liturgy, but in many cases antedating the Reformation. Modern Anglican chants and arrangements of recognized value are also included. Some of the composers represented are Bach, Stainer, Merbecke, Tallis, J. L. Rogers, Braunschweig, Hine, and Ohl. The second setting contains the historic Plain Song melodies, most of which have had unbroken usage in the Christian Church for a thousand years or more. The first setting is the one most commonly used.

In the Chief Service in a number of churches, the Introit is sung; and in the Vesper Service, the Psalm is often sung antiphonally by the choir and congregation. To my knowledge there are three settings of the Introits: one by H. Alexander Matthews (can be procured at the Lutheran Headquarters, 437 Fifth Avenue, New York City); one by William Benbow, in use at Trinity Church, Reading, Pennsylvania, and only in manuscript; and one by Emmanuel Schmauk, published by Schmauk, New York City. An Anglican Chant, single or double, is used for the singing of the Psalms.

The character of the anthems, solos, oratorios, and cantatas, is influenced by the season of the church year. In the Episcopal Church likewise, a different theme and thought are conveyed through the Introit, Collect, Epistle and Gospel Lessons. The task of selecting appropriate music for each Sunday is a difficult one for the inexperienced organist or director, and the writer recommends the use of the following books: The Choirmaster's Guide, compiled by Harold W. Thompson, Helen A. Dickinson, and Clarence Dickinson (Published by H. W. Gray Co., New York); Words of Anthems, compiled by Novello (H. W. Gray Co., New York); and the Choirmaster's Guide, compiled by Edward Shippen Barnes (published by Schirmer, New York). While typically Lutheran Church Music receives a more sympathetic hearing in the Lutheran Church — and this music is rendered at special

and regular services — yet the music contained in the above guides forms the nucleus for the average Lutheran Church.

The music of the hymns has been chosen from a wide range of sources, from the ancient Plain Song; German and Scandinavian chorale melodies; French, Swiss, Scotch and English Psalters; and, from English and American composers of all periods. Many people who are not Lutherans and have never attended a Lutheran service think that German chorales are sung all of the time. This is true only of the German Lutheran Churches. In the English Lutheran Church, and it is of that section of the church about which I write, hymns of many nations are sung, as enumerated above. It is true, Lutherans know and sing many of the German chorales at various services. The Lutheran Church is rich in its heritage and traditions as regards music. For this reason most of the music bears a certain stability and soundness that one does not find in many Protestant denominations. I am not offering criticism of the music of other denominations but merely pointing out the difference. I have found after ten years work in the Lutheran Church that the average Lutheran enjoys singing hymns universally used in the Protestant Church, as well as hymns which are typically Lutheran.

And here I should like to digress from the duty assigned me and speak of a matter that has a general application. Ministers usually select the hymns. That is as it should be. But the hymns are usually selected so that the thought of the hymn has direct application to the subject of the sermon. So often the music value is ignored, the tune unfamiliar, and many times unmanageable for the average congregation. When this is the case a certain inertia settles over the congregation. The people are in a state of confusion. When such a condition exists I contend that the average congregation does not even think of the meaning of the words. They are having a hard time trying to sing. My point is this: if a familiar tune had been selected with words of a general application, the congregation would have joined in the singing so heartily that they would

have been in a much better state of mind for the sermon. I am in favor of a hymn, the words of which apply directly to the sermon topic, but only if the tune is familiar and manageable.

We now come to the place the organ occupies in the Lutheran Service. Here again the Lutheran Church is rich in its heritage and traditions. At the top stand the Choral Preludes of Bach, possessing all the devotional elements that any organ music can possess. The Lutheran organist can feel a certain sense of pride and ownership, for much of our good organ music for the church originated in the Lutheran Church. However, just as the standard and nationality of organ music in the church service are determined by the individual organist (no matter what Protestant denomination) so in the Lutheran Church, the type and suitability of the prelude, offertory, and postlude, depend on the organist. In the playing of the liturgy the registration should bear on the churchly side, with pure organ tone predominating. The registration should not be orchestral. The French organist and organ have brought to us a better conception of good ensemble in organ playing. Such registration had its inception under the influence of the Roman Catholic service. Not forgetting the fact that the Lutheran Service has descended from the Roman Catholic, the Lutheran organist should adhere at all times to churchly registration in playing the liturgy.

The St. Olaf Choir and several of my worthy contemporaries in the organ recital field have done much to present typical Lutheran music to the public. The work cannot receive too much commendation. It has an artistic as well as an educational value. However, on the whole, the Lutheran organist endeavors to present at the church services such music as is heard in all Protestant Churches having a strict liturgy. The character of the music depends on the individual standard of the organist or director. That standard should always be the highest. Last of all, none of us should forget that we are living in America and serving Americans, and that we should be impartial in our views as regards music of different nationalities.

France and Its Student Appeal

By HOMER P. WHITFORD

THE FRENCH ORGAN



ONE OF THE FIRST interests of the foreign organist arriving in France is the French organ. Most of the important Parisian instruments are the product of Cavaillé-Coll and his Successor, Mutin. Tonally, these organs excel in bright, yet smooth voicing, and satisfying ensemble. Orchestral imitation has been avoided, and there is an absence of highly individualized solo voices; but on the other hand we find foundation registers unrivalled in sonority, rich mixtures, and dominating, though seldom strident reeds. These give a grandeur and thrill to the fuller effects which are often lacking in American instruments.

Mechanically, the French organs have advanced slowly. However, their action (tracker-pneumatic) is so perfected in both manuals and pedals as to compare favorably with our own—of medium weight, it is prompt, even and decisive. Accessories are antiquated, and to us seem correspondingly awkward and inexpressive, though they doubtless have such ease of manipulation as is of real advantage to the French organist. Combination Pistons, and Crescendo or Sforzando Pedals are unknown, and the balanced "Swell" Pedal infrequent. Crescendos may be secured by the addition of registers by hand, set pedal combinations, and by passing from manuals to others coupled to them. This latter is facilitated by their close position, as permitted by lack of push buttons.

Much attention has been given to the regulation of wind, which, while moderate in pressure, is abundantly supplied. The division of chests permits the distribution of an appropriate amount of wind evenly throughout the full compass

of the registers, as in orchestral instruments.

ITS SETTING

FRENCH organs and organ music owe much to the buildings in which they are heard. Furthermore, the inspiration of these splendid arches and magnificent windows to composer and performer can hardly be overestimated. The close association of noble Gothic architecture and the best in organ music is well known.

I was so fortunate as to hear services from the organ lofts of Notre Dame, the glorious Metropolitan Cathedral, where Vierne is organist; St. Eustache, where Bonnet presides over his fine old Merklin instrument; the Modern Gothic Ste. Clothilde, with its associations of Franck, and where Tournemaire improvises marvelously; and St. Sulpice, where Widor still plays the largest and probably best organ in France.

I heard services from the naves of La Trinité, with its memories of Guilmant; the fashionable Madeleine, of Saint-Saens and Dubois; St. Dennis, the burial place of French royalty, where Libert plays; the beautiful new church of the Sacre-Cour, on Montparnasse. The Trocadero, and its organ, made musically famous by Guilmant's and recently Dupre's concerts, were also visited.

IT'S USE

THOUGH occasionally heard as a concert instrument, the French organ is primarily designed, as an aid to religious aspiration. (What do the French think of the slavery to which the "King" of instruments is sometimes subjected in our motion picture palaces?) This fact has greatly influenced the undeniable purity of the French style of playing. The organ student's opportunities in Paris churches are the High Mass and Vespers. The Grand (gallery) Organ is intended to supply artistic embellishment to the ser-

vice and its location in a tribune over the entrance to the nave gives the tone an unobstructed projection into the body of the church. The organ is used antiphonally with the choir (which has its own chancel organ) and supplies the offertory and postlude, which may or may not be set pieces. During the Mass the organist's powers of improvisation have free play, and ensemble effects, solo registers, and the full organ are called on as desired. Such a service heard from the loft at Notre Dame, leaves a thrilling and unforgettable impression.

ITS LITERATURE

For fifty years the organ has occupied a position of greater honor with French musicians than with those of any other country. Franck and Saint-Saens, like Bach and Mendelssohn, were great in other fields, but thought the organ a worthy medium when treated individually. More recently, such men as Guilmant and Widor have maintained French supremacy in performance and composition. Improvisation has been greatly valued, and its study paralleled with composition. At the present time, Vierne, Dupre, Roger-Ducasse, Jacob and others are adding color and a feeling for effect, which cannot but have lasting value. The French school of organ composition has been characterized by a combined authority and restraint which gives peculiar interest to its product. An element of mysticism, of something withheld, exhales a never-failing charm.

Transcriptions for the organ are not taken seriously, and American students are told that their country will outgrow the free use of transcriptions as France did years ago. Other American phenomena, such as Prohibition and the Ku Klux Klan, are likewise attributed by the French to our youth!

IMPRESSIONS OF FRENCH ORGAN TEACHING

I STUDIED with Vierne in Paris, and Widor and Libert at Fontainebleau, where I was also a member of the conducting class under André Bloch. The lessons with Vierne were taken at the Cavaillé-Coll factory. His style of teaching, like his playing, is clean-cut,

straight-forward, and virile the organ style at its best. The "Swell" Pedal was used sparingly and with great breadth, crescendo and diminuendo being often suggested by phrasing. Bach and Vierne's own "Symphonies" were studied. Tempos were fairly fast as a rule, and accents and nuances not overdone. The integrity of the whole was never sacrificed to the exploitation of a single passage. A most enjoyable feature of the lessons was Vierne's generosity in playing for the student. American organists should look forward with keen pleasure to the promised tour of this great musician.

At the American Conservatory (Fontainebleau) the class method obtains, and not only gives the student ease in playing for a critical audience, but enables him to hear the instructor's interpretation of most of the standard organ repertoire. Repetitions to the various members of the class are, of course, unnecessary and the student is thereby exposed to more ideas in a given time. The various organ touches are studied in their relation to the vocal and orchestral styles as applied to organ playing. The emotional content of a composition is never left undiscovered, and INTERPRETATION, through accent, dynamics, and phrasing, is made a definite end. We were taught to LISTEN to our own playing, as we would to the playing of another, in the hope that through self-analysis the student might gain self-expression. Widor's tempos in Bach are broad, and in his own "Symphonies" considerably slower than the published metronomic indications. This year, for the first time, an examination was given at the end of the course, and successful candidates were awarded diplomas as performers or as teachers of their art.

COMPARISONS

THE aesthetic value of study in Paris or Fontainebleau is easily understood. There is in Paris an abundance of concerts of a high order, which includes opera, the Schola Cantorum, and symphony concerts. There is inspiration on every hand—not only in what has been done in music, architecture, painting and sculpture, but in the contagious spirit of

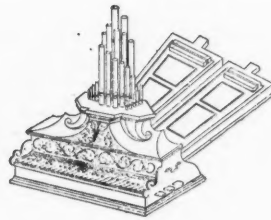
everlasting work possessed by living French artists and teachers.

The French have exceptional pedagogical gifts, and are satisfied with only the highest standards. They develop an enthusiastic idealism which makes them thorough, where we are only efficient. They do not hurry, and place no value on quantity production. While perhaps somewhat casual and unsystematic in administrative details, nothing is left unfinished. In America we must make a speedy showing, and are sometimes satisfied with the appearance of success. Certain it is, that with the French, style and execution become warm, living, realities, imbued with personality.

A celebrated writer has said that man's

love is compound while woman's is complex. We Americans are apt to put our art into a compartment, and give it its allotted time and attention—which may be efficient living, but cannot easily produce great art. The Continental musician lives in and breathes his music, until his expression becomes truly himself. Perhaps this is why we are increasingly anxious to import him to our shores as a teacher in large schools of music.

France is becoming more and more a summer rendezvous for artist students from the United States. The finest instruction, an atmospheric urge to creation, coupled with the broadening effect of a trip abroad, unite to make an experience of incalculable value.



The Science and Art of Tone-Production in Pipes

By GEORGE ASHDOWN AUDSLEY

VIII.



THE MOUTH of the labial organ-pipe is the place of sound-production; the stream-reed which crosses it is the fountain of production; and the pulsating and node-creating column of air, within the body of the pipe, is the controller of the vibrations of the stream-reed, and the determiner of the pitch and, to some extent, of the quality of the musical sound produced. These may be accepted as established facts; but much beyond them is necessarily pure supposition—partly formed on analogical reasoning and partly on the observation of acoustical phenomena of a similar nature. Over all, however, as we have already admitted, hangs the inevitable element of *doubt*, which properly prevents or condemns such dogmatic misstatements as are met with in the acoustical text-books used in our seats of learning.

We know, from actual experience, that certain proportions of mouth and certain treatments of its several parts, in the operations of voicing under different pressures and supplies of wind, produce special effects in tone-production; and we learn that all these affect the sound-generating powers of the stream-reed—and there our positive knowledge ends. The why and the wherefore of what we may have succeeded in doing and hearing are denied us, chiefly because the all-essential aid of sight is non-existent in the investigation of tone-production. We cannot see the stream-reed at work and follow its doubtless complicated movements; and, accordingly, can only form a mental concept of its operations while it is generating that marvel, the Song of the Diapason Wind.

This inevitable limitation of our powers

need not, however, prevent our exercising observation regarding the effects in tone-production created by the numerous methods and delicate expedients resorted to by the master-hand in the beautiful art of pipe-voicing.

Commenting on the sounding portion of a labial organ-pipe, Mr. Hermann Smith, in his usual felicitous manner, says: "How extreme the simplicity of means, for ends so various,—beauty and delicacy, brightness and sweetness, dignity and strength, in every kind of degree; all attained by simple modifications of the several parts, which, like features of the human face, combine in changes of infinite variety. . . . In practise there is nothing adventitious,—the artist has some prescience of the powers that are to work his will. The pipe is a mechanism designed to a precise intent, which it fulfils: it speaks but as it must. There is no selective power, for the hand that fashions it, ordains."

On the knowledge, skill, and taste of the pipe maker and voicer depends the glory of the Organ as a musical instrument. Mechanical equipment, giving the performer absolute and convenient control of the tonal resources of the instrument, is, to the fullest extent, necessary: but, however efficient it may be, it is only one means to an end. It can never redeem a badly stop-apportioned, and an imperfectly and inartistically voiced organ. This self-evident fact is much too frequently ignored by the organ-builders of to-day, who specially claim great excellence in their mechanical achievements, and deservedly so.

We have already touched upon the following matters relating to the formation of the labial organ-pipe—the scale, determined by the dimensions of the transverse section of its interior air-column; the speaking lengths of open, covered, and

half covered pipes, measured from the upper surface of the wood block or the metal languid; the proportions of width to depth of the air-columns in quadrangular wood pipes; the width of the mouth with relation to that of the air-column; and the proportions of height to width in the mouths of the different forms of wood and metal pipes. All these important matters will have to be more detailed when the pipes forming special stops are fully considered and described.

At the stage of our subject now reached, the following matters have to be considered in a general way; namely, the formation of the wind-way; involving special treatments of the face of the block in wood pipes, and of the front edge of the languid in metal pipes; in conjunction with the treatments of the lower lip of the pipe, furnished by the inner edge of the cap in wood pipes, and the inner edge of the flattened portion of the foot in metal pipes. Further, in association, the form of the upper lip, either of wood or metal, and its treatment in thickness and the finish given to its edge, over which the stream-reed passes at every vibration to and fro. Later, the addition of the ears, the beard, and the harmonic-bridge, *frein harmonique*, etc., will be briefly alluded to; leaving special and essential details to be given and illustrated in the descriptions of the pipes producing different qualities of tone.

Although all the constituent portions of the mouth of a labial pipe are necessarily important in tone-production, that which forms the stream-reed and sends it, properly, on its mission of sound-generation is of prime importance. This portion is the *wind-way*, formed, as already mentioned, by the conjunction of the face and upper edge of the block and the inner face and edge of the cap, in a quadrangular wood pipe; and the outer edge of the languid and the flattened lower lip, in a metal pipe. The wind-way is invariably an oblong slit, usually of uniform width throughout, and of a length corresponding to the width of the mouth. It varies in width in pipes producing different qualities of tone and blown by wind of different pressures. To aid in the production of special qualities of tone both sides

of the wind-way, between which the wind-stream passes are treated by the voicer in manners that long experience has developed as productive of certain powers in the stream-reed.

The necessary direction of the stream-reed across the mouth is imparted by the relative positions of the block and cap in wood pipes, and the edge of the languid and the lower lip in metal pipes. In the former, two modes of procedure are followed. In the German mouth, the wind-way is formed on a sloped surface of the block, and a plain cap is set flush with the upper edge of the block, as shown in the Section, Figure 6, Plate IV.: in the English mouth, by a hollowed cap, in which the wind-way is cut, adjusted at a slightly lower level than the edge of the block, as shown in the Section, Figure 8, Plate IV.

In addition to the relative adjustment of the surfaces of the wind-way, there is an expedient adopted in the process of voicing labial pipes which has a very decided influence in tone-production and coloration: this is designated *nicking*. It consists in forming a regular series of small angular grooves or notches on the edge of the block or the metal languid; and also, in certain pipes, on the edge of the wood cap or the marked lower lip. The effects on tone-production which attend this expedient are well known to the practical voicer; but the exact influence nicking exerts on the action and sound-producing properties of the stream-reed has never been satisfactorily determined. The following communication on this subject, from the distinguished authority on voicing and tone-production, the Rev. Noel A. Bonavia-Hunt, M. A., will be read with interest:—

“Up to the present, the process of nicking is a purely empirical practise with voicers, who have noted the fact that a certain system of nicking produces certain desired effects; or, to put the matter more truthfully, acts as a contraccaptive to certain undesirable characteristics in the speech of a pipe. From a practical point of view, the absence of nicking tends to have a large and undesirable family of secondary partials, and it is found that a system of nicking organises

and disciplines them. The 'secondaries' constitute to the voicer what the bacilli are to the medico. Nicking is the anti-toxin. So far so good. But what is the physiological explanation of the process? In what way is the air-reed or main wind-stream affected by nicks in the languid or lip? It is necessary to trace the motions and follow the conduct of the wind-stream closely in its passage from the foot to the body of the pipe. The flue or wind-way is the main orifice through which flows the main stream. The two or three sides of the nick constitute an orifice which is more obstructive to the wind-stream than the main orifice. In other words, we have here a large wall friction for the main stream, and this is well known to create eddies. (Such eddy currents have been actually recorded by Mr. A. A. Jude, the celebrated physiologist and engineer of Birmingham). Nicking produces certain homogeneous eddy currents at the flue. Now what happens when the stream emerges? The main stream becomes a main static wave-front or (as Hermann Smith would call it) an 'air-reed,' and it is obvious that each nick produces its own secondary static wave, so that we get a family of secondary static waves superimposed on the main wave. I do not think any serious physicist would be concerned to contest my reasoning so far. Where, however, the theorists part company is in the attempt to explain how this family of static waves is maintained. One theory contends that it is maintained by reflection from the lower lip, nicking influencing the air-reed in much the same way (to a lesser degree) as does the harmonic-bridge. The other explanation is put forward by those who, like myself, hold the cyclone theory, discussed and illustrated by M. Guillamin, in his excellent treatise entitled, '*Generation de la Voix et du Timbre*.' According to this theory, the main stream eventually creates a main cyclone in the pipe-body, or rather a series of cyclones revolving figure-eightwise; and if this is so, we then deduce the highly interesting fact that nicking creates a family of eddies accompanying the main wind-stream to the interior of the pipe-body in order to form a family of secondary cyclones circulating within

the main cyclone. The secondary cyclones act as regulators or counter balances to the main cyclone, and the secondary partials are kept under restraint."

Although the preceding disquisition on the somewhat obscure question concerning the office and effects of nicking in tone-production, calls for respectful and careful consideration on account of the artistic achievements of its writer in the art of voicing; our own experience and study compel us to hold different views in certain directions. In the first place, we desire it to be understood that we condemn the cyclone theory, advanced by M. Guillamin, as unsupported by any acoustical phenomenon accompanying the speech of a labial organ-pipe. It is on a par with the preposterous theories advanced by Professors Helmholtz, Tyndall, Deschanel, and other great lights in the science of acoustics: not one of whom arrived at even a common-sense conclusion as to how a labial pipe produces sound. To the conclusions reached by these scientists regarding the operations of the wind-stream at the mouth of a pipe, generating simple, wave-theory, condensations and rarefactions in the air-column within the pipe, one has to add the absurd theory of the air-stream creating a "series of cyclones revolving figure-eightwise" along the interior air-column. It would seem, the more untenable an hypothesis or theory is, the more it finds supporters. As we have said before; it is a case of "the blind leading the blind." Can anyone, conversant with the behavior of organ-pipes, imagine anything of a cyclonic nature taking place in a *DULCIANA* or a *VOX ANGELICA* pipe while speaking?

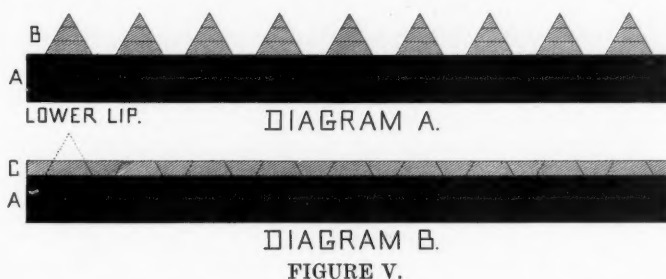
Although artistic voicers are thoroughly acquainted with the process of nicking and the tonal effects which follow its application in both metal and wood pipes of different classes, no one, so far as our knowledge extends, has discovered and explained how it actually operates in or on the stream-reed. It is somewhat remarkable that Hermann Smith, who discovered and practically demonstrated the true operations of the wind-stream in producing sound in the labial organ-pipe, and who wrote so convincingly on the subject, has omitted in his writings all

reference to the process of nicking and its potent office in tone production. We must confess that although, after a certain amount of practical experience and a long study, we have come to what seem reasonable conclusions on the subject, we dare not venture to be so dogmatic as the writer of the disquisition just quoted. Later it will be seen that our views differ in certain directions.

Before proceeding further it is desirable that a description be given of the process of nicking, and what relation it bears to the main flow of the wind-stream.

influence on its vibratory motions, whatever they may be, and on tone-production.

One thing is evident; namely, that the institution of the inner extended or corrugated surface of the stream-reed imparts to it an element of strength or an additional spring power where it issues from the wind-way—just as the corrugation of a sheet of iron adds very largely to its resistance to a bending power—which, under the control of the incident pulsation of the interior air-column, necessarily generates a different quality of tone—more complex in its nature—



To assist this description, the Diagrams have been prepared which appear in the accompanying Figure V., necessarily drawn, for the sake of clearness, to a very large scale. The diagram A represents a small portion of a complete wind-way in which there would be many more nicks than are indicated. For this explanation, the wind-way of a metal pipe of the DIAPASON class has been selected. The black portion, A, in both Diagrams, represents the straight wind-way between the lower lip and the sharp beveled edge of the languid; and at B, in Diagram A, is indicated the nicking of that edge. By this it can be realized the amount of wind added by the nicks (shown cross-lined) to the main stream. By the diagrammatic method adopted, the cross-lined portion, C, in the Diagram B, shows the exact proportionate amount of wind added by the nicking. From Diagram A can be realized the amount of friction the nicking adds to the passage of the wind-stream. These factors have to be recognized in considering the operations of the stream-reed, for it is obvious that the additional amount of wind and the corrugated form it imparts to the inner surface of the reed must exercise a considerable

than would be produced by an even-sided stream-reed, having a simple form of vibration. But in what manner the vibration of the stream-reed is affected, and operates in the production of any special quality of tone, have never, so far, been satisfactorily explained; indeed the question has never been carried beyond a mere hypothetical suggestion. To the theory advanced by Mr. Bonavia-Hunt we cannot subscribe. He says "Nicking produces certain homogeneous eddy currents at the flue (wind-way). Now what happens when the stream emerges? The main stream becomes a main static wave-front or an 'air-reed,' and it is obvious that each nick produces its own secondary static wave, so that we get a family of secondary static waves superimposed on the main wave. I do not think any serious physicist would be concerned to contest my reasoning so far." We do not know what position a "serious physicist," say such as a Tyndall or a Deschanel, would take in the matter; but as we can lay no claim to be considered a "serious physicist," but merely one having an ordinary amount of common-sense, we feel at liberty to differ from the conclusion arrived at by Mr. Bonavia-Hunt. His hypothesis

is based on his acceptance of the cyclonic theory, for which there is not a scintilla of foundation to be found in the behavior of a speaking labial organ-pipe. Could the cyclonic theory be established as true, it would refute the operation of the stream-reed in producing musical sound, as established by the studies, and actually demonstrated by the experiments, conducted by Hermann Smith.

Further: Mr. Bonavia-Hunt says: "It is obvious that each nick produces its own secondary static wave, so that we get a family of secondary static waves superimposed on the main wave." It is difficult to see in what manner this family of secondary static waves can be independently created by the nicking, seeing that it merely forms a species of corrugation on the inner surface of the stream-reed, and can by no means present be separated or act independently of it. The corrugations can only retain their form in the immediate neighborhood of the wind-way, or the languid which creates them, where they are only of full value; for they quickly lose their form, by expansion, and become merged in the general volume of the stream-reed before it passes the upper lip of the mouth. It stands to reason, that by no possible means could the triangular streams, created by the nicking, and based on the main stream, be so separated as to institute secondary, and necessarily independent, static or any other class of waves, superimposed on the inner face of the stream-reed. It would be no more possible for the small streams of the compressed air which pass through the nicks, open to the main stream, to separate themselves and assume different offices, independent of that of the main stream; than it would be for water, rushing under pressure through an orifice similar in form to the nicked wind-way, to separate itself in any fashion so as to produce independent results. The stream would necessarily be homogeneous and act as a unit. The same must surely be the case with a wind-stream under identical conditions. May we here venture to use the words quoted, and say, we do not think any serious physicist will be concerned to contest our reasoning so far?

But it must be admitted, after all that

has been said, that difficulties of no slight character beset the question under immediate consideration. Admitting that what has just been argued is correct; it has to be acknowledged that nicking so affects the vibratory action of the stream-reed as to develop special tonal effects which an unnicked wind-way fails to produce. Such being the case, one has to look to the resultant motion of the stream-reed which is the chief, if not, properly considered, the sole origin of sound produced by the labial pipe. It must be recognized, as seems to be satisfactorily proved, that no sound is directly created by, or issues from, the interior air-column of the pipe. Unfortunately, as the motions and behavior of the stream-reed cannot be seen, conjecture alone is left, and a reasonable hypothesis is all one can form. The results which attend the employment of nicking are well known to the artist-voicer, but no authoritative voice regarding its direct operations on the stream-reed in the production of special qualities of tone has, as yet, come from the voicing-room. Here one is reminded of Hermann Smith's pertinent words: "In practise there is nothing adventitious,—the artist has some prescience of the powers that are to work his will. The pipe is a mechanism designed to a precise intent, which it fulfils: it speaks but as it must. There is no selective power, for the hand that fashions it ordains."

We have just said that no authoritative voice regarding the direct operations of nicking on the stream-reed in the production of special qualities of tone has, as yet, come from the voicing-room: by authoritative voice, we mean a statement of facts that admits of neither doubt nor question. So far as we know, such a statement has never, up to the present, come from a voicing-room.

Since writing the above, we have received a communication from one who has displayed, in his remarkable and unique essays in pipe-formation and tone-production, an originality and skill which place him in the van of all living experts in that branch of art. It is needless to say that the artist alluded to is Mr. W. E. Haskell, of Brattleboro, Vermont. The communication alluded to is on the sub-

ject of Nicking, and from this the following extracts are made, and briefly annotated:—

"The problem of nicking is one which has not been greatly considered. We nick a pipe lightly or deeply because we were taught to do so."

This statement is in agreement with what we have already said; namely, that the effects on tone-production which attend nicking are well known to the practical voicer; but the exact influence it exerts on the action and sound-producing properties of the stream-reed has never been satisfactorily determined. Mr. Hunt also says: "Up to the present, the process of nicking is a purely empirical practise with voicers, who have noted the fact that a certain system of nicking produces certain desired effects."

"The result of nicking," says Mr. Haskell, "in a pipe should be to broaden the air sheet, converting the thin sheet of wind into a thicker sheet, much the same as the nap on plush does to the fabric, raising a soft surface on either side."

We regret that we cannot agree with what this past-master of voicing says in this passage. In the first place, we are at a loss to realize how nicking could add, to any appreciable extent, to the breadth of the air-sheet, even if it were possible and desirable that it should do so. To prevent the air-sheet spreading, from any cause, beyond the width of the wind-way or the upper lip of the mouth, it is usual in many forms of pipes to have means provided to prevent any lateral spreading of the stream-reed. In the second place, we fail to see, in the thickening of the stream-reed by the forceful corrugation imparted to it by the angular nicking of the languid or block any analogy to the soft, all over, fibrous character of the plush projected from a woven fabric, devoid of active motion.

"Sometimes nicking is on an angle and sometimes straight with the perpendicular of the pipe; but the phenomena occurring in the interior of the pipe are dependent quite largely on the character and kind of nicking.... These nicks must be in conformity to the quality of tone desired; otherwise they will not respond to the vibration induced in the

elastic air column of the pipe. For instance we make a coarser nick in a Dulciana than we do in a Salicional. This tends to thicken the sheet of air coming through the flue, rendering it softer in its impingement on the lip."

The action on the stream-reed by the initial diagonal corrugation, created by the angular direction of the nicking, deserves careful consideration; for it would seem to have a tendency to develop a cross-bending, or compound wave-like motion to the stream-reed on the surface directly affected by the nicking. What this motion is cannot well be realized; and, even if realized, would be difficult to describe. It certainly adds to the mystery which envelops the whole subject of sound-production by the vibrating stream-reed. It is quite evident, however, that the corrugation, directed diagonally from the nicking, being comparatively weak to the main vertical rush of the stream, can only, at best, impart a slight twist or deflection to it, yet sufficient to interfere with, or in some way add to, the molecular disturbance of the air forming the stream-reed. That this diagonal method of nicking exerts a certain effect in tone-production seems to be recognized by voicers who resort to it, but in what direction they have never clearly explained. It is obvious that nicks must vary both in size and number in mouths of different widths in pipes of the same pitch yielding different qualities of tone. A DULCIANA middle *c'* pipe will properly have a mouth one inch in width, and a languid having about fifteen nicks, necessarily small. We have before use as we write a SALICIONAL middle *c'* pipe, voiced by Mr. Haskell, the mouth of which is fifteen thirty-seconds of an inch in width; and on the languid and the opposite edge of the lower lip are about thirty-five nicks, so minute as almost to require a magnifying glass to see them. They are executed with a precision which proves the remarkable skill of the voicer. We presume that Mr. Haskell, in the concluding sentence of the quotation under consideration, in alluding to the impingement of the stream-reed on the upper lip, refers to its passage across the lip at every to-and-fro vibration. Presuming that this is

what is meant, we may state that this important matter receives careful consideration in the next Article. This Article may be properly concluded with the following extracts from Mr. Haskell's communication:—

"A Flute requires fairly heavy nicking, in order that upper partials may be eliminated, while a keen String of small scale requires almost no nicking, especially if the pressure is of eight inches or over.

"A Stopped Diapason, being a closed pipe, requires a different kind of nick from an open pipe, for the Quint is apt to be prominent, unless much pains is taken to eliminate it. We use, therefore, a nick which is on an angle; that is the air

coming out of this nick would not be parallel with the perpendicular of the pipe. This current of air, shooting diagonally would regularly tend to more thoroughly mix the currents of air on either side of the wind-sheet and set up interference; which would still further thicken, broaden, and soften the faces or sides of the wind-sheet, or air-reed.

"The nicking of a Diapason should be of fair depth, parallel with the perpendicular of the pipe; and close enough together to produce a uniform softening of the sides of the air-sheet, without having excrescences which would be present were the nicks too far apart."


—¶ To be Continued ¶—





The Church

gratias Deo — facta non verba



Mr. Dunham's Department

In which a Practical Idealism and Human Musicianship are applied to the Problems of the Organist and Choirmaster

The Calendar

MARCH 1

FIRST SUNDAY IN LENT

"HAIL, TRUE BODY"—Willan. One of the finest settings of the "Ave Verum;" for tenor solo and chorus. The melodic line is of great beauty and the little anthem is not especially difficult. (4 pp. Novello)

"LET MY CRY"—D. S. Smith. Soprano or tenor and Chorus. Attractive and effective for the average choir. (11 pp. Gray)

"FIERCE WAS THE WILD BILLOW"—Noble. A general favorite. Requires careful preparation and an expressive performance. Unaccompanied. (5 pp. Gray)

"THOU WILT KEEP HIM."—Lefebvre. Short and melodious with soprano solo. Easy to sing. (5 pp. Gray)

MARCH 8

"JESU, FRIEND OF SINNERS"—Grieg. The lovely "Ave, Maris Stella" edited

by Dr. Dickinson. It is unaccompanied, and the parts divide. No solos. (4 pp. Gray)

"OUT OF THE DEEP"—Calkin. Standard and worthy. Bass solo and obligato. Moderately difficult. (8 pp. Novello)

"GO TO DARK GETHSEMANE"—Noble. Sombre in hue. Especially adapted to the Lenten season. Unaccompanied with little division of parts. Like all the Noble anthems it must be properly prepared. (7 pp. Gray)

"BY THE WATERS OF BABYLON"—Philip James. Many organists regard this as the best work of the composer. The cruel section of the text has been omitted in this setting. It is moderately difficult. No solos. (11 pp. Novello)

MARCH 15

"PILGRIM SONG"—Tschaikowsky. An arrangement by David McK. Williams, no solos, no low bass notes and full accompaniment. (9 pp. Gray)

"COME, O THOU TRAVELLER"—

Noble. Too well known to require comment. The middle section is for solo voices. (4 pp.)

"GOD SO LOVED"—Moore. From the Cantata, "The Darkest Hour," one of the best Lenten works of its kind. For tenor or soprano and chorus. Not difficult. (5 pp. Novello)

"BY THE WATERS"—Coleridge-Taylor. This setting is surely one of the finest. Not so modern in style as that of Mr. James, it is easier of performance and attractive. (8 pp. Nov.)

MARCH 22

"SOUL OF CHRIST"—Webbe. The mood is established from the start and maintained to the end. There is a splendid climax. Medium difficulty, no solos. (8 pp. Gray)

"OUT OF THE DEEP"—Martin. Another version of the "De Profundis" for full chorus. Not difficult and very useful. (5 pp. Novello)

"A BALLAD OF THE TREES"—James. An unaccompanied anthem with no solos, of some difficulty, but worth the effort. First class in every way. (5 pp. Ditson)

"O COME EVERY ONE"—Mendelssohn. No quartet can afford to omit this famous number from "Elijah" from their Lenten program. (4 pp.)

MARCH 29

"O SAVIOUR OF THE WORLD"—Goss. This old standard anthem is universally sung at this season. Its popularity is deserved. (4 pp.)

"O DAY OF PENITENCE"—Gounod. For Passion Sunday no anthem is

more appropriate. No solos, basses and tenors divide, may be sung unaccompanied. (12 pp.)

"BLESSED JESU"—Dvorak. From the great "Stabat Mater." One of the most effective choruses. Medium difficulty. (9 pp.)

"AS NOW THE SUN'S"—James. An evening anthem of considerable beauty. Soprano and bass solos. Not difficult. (5 pp. Gray)

SUGGESTED ORGAN SELECTIONS

By R.W.D.

- Rheinberger — Sonata No. 8 (complete)
 Bach — "O Man Bemoan"
 Brahms — O World I E'en Must
 Wallace — Fantasia on "Heinlein"
 Guilmant — Second Meditation
 Franck — Priere
 Parry — Chorale—Prelude "Rockingham"
 Grace — Meditation
 Howells — Psalm—Prelude. No. 3.
 Barnes — Solemn Prelude
 Dickinson — Canzona
 Bach — Passacaglia and Fugue

OTHER SUGGESTIONS

Selected by T.A.O. Staff

IT IS the opinion of some of our readers that the Calendar Suggestions would be of wider service if the excellent numbers mentioned each month by Mr. Dunham were supplemented by a list of works of lesser difficulty selected from the review columns of this magazine, as was done in each issue some years ago. Accordingly such a list is herewith presented, and will be incorporated in future issues. The abbreviations refer to the Volume, month, and page of THE AMERICAN ORGANIST where a review of each work is to be found.

- Anderson — Elegy (Vol. 4, March, page 106, published by Summy)
 Barton — On the Lake of Galilee (1-6-320, Schirmer)
 Cadman — Legend (3-8-303, Fischer)
 Coerne — River of Life (2-10-432, Ditson)
 Davis — Intermezzo (3-9-340, Fischer)
 Dickinson — Berceuse (1-4-208, Summy)
 Foote — Cantilena (2-4-140, Schmidt)
 Ambrose — "Come to my Heart" (3-6-212, Ditson)
 Brown — "In Heavenly Love" (4-4-127, Ditson)
 Burleigh — "Swing Low" (1-5-289, Ricordi, a solo version)
 Demarest — "It is Good to Sing" (4-9-306, Schmidt)
 Milligan — "Give unto the Lord" (4-12-408, Schmidt)
 Nevin — "Draw me to Thee" (5-2-63, Ditson)

Service Programs

Selected by R.W.D.

JOHN BLAND, DIR.

HUGH PORTER, ORG.

- CALVARY (EPIS.) CHURCH, N.Y.C.
 "Souls of the Righteous" — Noble
 "Mag. in E" — West
 "Cherubic Hymn" — Rimsky-Korsakoff
 "The Eternal God" — West
 "Let not your Heart" — Foster
 "Hail Gladdening Light" — Martin
 Bach — Toccata in C
 Barnes — Pastorale
 Bingham — Prelude in C
 Widor — Finale to Second S.
 Purcell — Voluntary on 100 Psalm
 Borowski — Sonata I
 Faulkes — Solemn Prelude
 DR. CLARENCE DICKINSON
 BRICK PRESBYTERIAN, N.Y.C.
 "Ave Verum" — Mozart
 "O Saviour of the World" — Palestrina
 "How Lovely" — Brahms
 "Bow Down Thine Ear" — Old Hebrew
 "Hushed and Still" — Naegelli
 Bubeck — Fantasia
 Beethoven — Larghetto

DR. MILES FARROW

ST. JOHN THE DIVINE, N.Y.C.

- "Benedictus Es" — Webbe
 "Service in E" — Parker
 "Com. Service in E" — Wesley
 "Souls of the Righteous" — Foster
 "O Praise the Name" — Tschaiakowsky
 "Hear My Prayer" — Mendelssohn
 "Blessed He" — Franck
 "Great is Jehovah" — Schubert
 "O Brightness" — Mark Andrews
 Franck — Grand Choeur
 Widor — Toccata (V)

WALTER C. GALE

BROADWAY TABERNACLE, N.Y.C.

- "Grieve not the Holy Spirit" — Noble
 "Blessed are They" — Wesley
 "Righteousness Exalteth" — Gale
 "Come Let Us All" — Bach
 "Grant Us To Do" — Bach
 Boellmann — Choral and Prayer
 Noble — Solemn Prelude

DAVID MCK. WILLIAMS

ST. BARTHOLOMEW'S, N.Y.C.

- "Com. Service in B flat" — Stanford
 "Mag. in G" — Cruickshank
 "Te Deum in C" — Lutkin
 "How Blest are They" — Tschaiakowsky
 "Let This Mind" — Beach
 Gabrielli — Canzona
 Parry — Chorale—Prelude on "St. Thomas"

Other Selections

THE following programs are taken from Calendars sent by general request to the Editorial offices. For several good reasons this Column has adopted the policy of rotation so that programs from the same organist do not appear in two consecutive issues. Two other general rules prevail: choral music is

preferred to organ; and the commonplace selections used by every choir-master are excluded as largely as possible. The Compiler reserves the privilege of disregarding these rules whenever special occasion warrants it.

Two good programs from a New York city church of importance have been read from beginning to end—eight pages, and the organist's name nowhere in sight. The sender ignored the Compiler's request, that the name of the organist be prominently marked on every Calendar sent. Reading eight pages to find one name is not conducive to happiness in an over-worked office. The minister's name was there, big, at the very top of the Calendar; the Golden Rule need not be practised if only it be preached.

MISS REBECCA BURGNER

CENTRAL UNION CHURCH—HONOLULU

The following selections are taken from an unusual church, unusual because it has a fine little organ and a fine big organist. It will be healthful recreation to look through back copies of this Magazine to discover the specifications; as to the organist, Miss Burgner is an Oberlin graduate who went to Honolulu for church work in conjunction with the position of instructor in organ and piano in Punahou Music School.

- Andrews — Aria D
 Rheinberger — Phantasie (Son. 12)
 Debussy — Blessed Damosel Prelude
 Russell — Bells of St. Anne
 "O Love That Wilt Not" — Ambrose
 Vierne — Menuet. Romance. Allegro. (Son. 4)
 Andrews — Sunset Shadows
 Rogers — Arioso Ancient Style
 "King of Love" — Schneckner
 Rogers — Allegro con brio (Son. 3)
 "Thy Hallowed Presence" — Carter
 Sibelius — Findlandia
 Yon — Adagio Trieste. Echo. Gesu Bambino.
 "Tarry with Me" — Baldwin
 Yon — Christo Triumphante
 Andrews — Serenade. Poco Agitato.
 March Cm.

Annual Pan-Pacific Balboa Day Service

- The Chimes
 Saint-Saens — Improvisation. Swan.
 Processional of Flags of Pacific
 Song by the Korean Chorus
 Song by Filipino Chorus
 "Like as the Hart" — West
 Song by Japanese Chorus
 Song by Chinese Chorus
 Song by Hawaiian Chorus
 Saint-Saens — Fantasia

MRS. J. H. CASSIDY

FIRST BAPTIST—DALLAS, TEX.

Vesper Hour of Music

- Bonnet — Variations. Romance sans Parole.
 Saint-Saens — Prayer
 Quartet: "Star of Coming Day" — Gilbert
 Bach — Toccata and Fugue Dm

Chorus: "Hark Ten Thousand Harps"
— Kennedy

Wolstenholme — Allegretto

Price — The Bells

Quartet: "Christ went up" — Warren

Weber — Oberon Overture

REV. DON H. COPELAND

CHRIST P. E.—DAYTON, OHIO

Pierne — Prayer

Tchaikowsky — Andante Cantabile

Bossi — Idylle

Cantata: "Ninety-first Psalm" —

Shelley

Johnson — Evensong

Stebbins — In Summer

Lux — O Sanctissima Fantasy

Ravanello — Prayer

"For He shall give" — Shelley

FREDERICK VAIL CORBY

CHURCH OF STRANGERS—NEW YORK

Beethoven — Moonlight Sonata

Erb — Festival March

Corby — Tranquility. Bluebell.

Mascagni — Mascagni's Farewell

MRS. FAY SIMMONS DAVIS

GLEN RIDGE CONG.—GLEN RIDGE, N. J.

Community Vesper

Trio Classique: Beethoven—Adagio D

(Piano, Violin, Cello)

"Blessing, Flory, Wisdom"

T.C.: Rubenstein — Andante Bf

Antiphon: "The Waiting Christ"

"O Saviour Sweet"

Men: "My Jesu stay Thou"

T.C.: Haydn — Andante C

Soprano: "Ave Maria"

T.C.: Mendelssohn — Andante Dm

T.C. and Organ: Handel — Largo

DR. CLARENCE DICKINSON

BRICK PRESBYTERIAN—NEW YORK

"O all ye Works" — Stokovski

"Heavens are telling" — Haydn

"When o'er hills" — XIV. Century

Flemish

"Turn back O Man" — Holst

"Rest in Peace" — Schubert

"It is Dawn of Peace" — Gale

"O give thanks" — Hadley

"Now our morning Hymn" — XV.

Century

"Heavens are declaring" — Beethoven

"Come unto me" — Hawley

Antiphon: "O come ye servants" —

Tye

"All ye who wander" — Dunn

"Holy Holy" — Haydn

"Hushed and still" — Nageli

"How lovely" — Brahms

E. E. DIMMERMAN

FIRST BAPTIST—WATERLOO, IOWA

Popular Sunday Evening Service

1. Music Period

Organ Music

DuBois — Chant Pastoral

Saint-Saens — Swan

Rogers — Sortie

Laidow-Heinroth — Musical Snuff

Box

Directed Gospel Singing Everybody

Special Quartet Number

2. Question Box Period

(Any question considered)

3. Worship Period

Scripture Message

Prayer and Response

Worship by Offerings

Anthem "Forward be our Watch-

word" — Shelley

4. Sermon Period

WILLIAM RIPLEY DORR

WILSHIRE PRESBYTERIAN—LOS

ANGELES

Musical

Fumagalli — La Chasse

Matthews — Caprice

"Te Deum C" — James

"Sevenfold Amen" — Stainer

Duet: "Children Pray" — Spohr

Trio: Flute, Cello and Harp: Ganne

—Extase

Motet: "Countless Hosts" — Grieg

Women's Chorus: "List the Cherubic

Host" — Gaul

Trio: Paradis — Pastel

Mr. Dorr has a "permanently di-

vided 8-part choir." He says: "The

people like to visit, so I don't bother

them with a postlude. Why should I,

if that is the way they feel about it?"

It's worth thinking about.

ROWLAND W. DUNHAM

ST. LUKE'S—MONTCLAIR, N. J.

"Distracted with care" — Haydn

"Song of Destiny" — Brahms

"Wilderness" — Wesley

"They are ever blessed" — Franck

"God is our refuge" — MacFarlane

J. HENRY FRANCIS

ST. JOHN'S P. E.—

Mozart — Larghetto (Clarinet Quin-

tet)

Bach — Prelude E-m

Kinder — At Evening

"O Love that wilt not" — Noble

de Koven — March (Wedding Suite)

Beethoven — Larghetto (Sym. D)

"O Lord our God" — Rogers

"As pants the Hart" — Spohr

EMORY L. GALLUP

FOUNTAIN ST. BAPTIST—GRAND RAPIDS

"Angel Bands" — Saint-Saens

"Seek Him that Maketh" — Rogers

"O Be Joyful" — Stanford

"God is a Spirit" — Bennett

"Heavens are Declaring" — Beethoven

Mr. Gallup follows the practise of

using the same anthem, on occasional

Sundays for both morning and eve-

ning service. For certain big numbers,

carefully selected, repetition has ad-

vantages.

JULIUS MATTFELD

FORDHAM LUTHERAN—NEW YORK

Ninth Anniversary Celebration

Toepfer — Concertstueck

Trio: Violoncello, piano, and organ:

Schmidt — Trio (1st Mvt.)

Cantata: "Landing of Pilgrims" —

Coerne

Trio: V. P. and O.: Marschner —

Romanze

Partsong: "Serenade" — Schubert

Trio: V. P. and O.: Widor — Serenade

"Blue Danube" — Strauss

D. S. MERWIN

LINCOLN AVE. M. E.—PASADENA

Diggle — American Fantasy. Grand

Chorus.

"Song to Flag" — Ackley

Macfarlane — America the Beautiful

Hailing — Song of Joy

Diggle — Paean Heroique

"O my Soul" — Donnizetti

FRANCIS S. MOORE

FIRST PRESBYTERIAN—CHICAGO

Wheeldon — Cantilene

"Sing unto the Lord" — Lydenham

"Sun of my Soul" — Lemare

Guilmant — Marche Religious

MISS JESSIE NEWGEON

FIRST CONGREGATIONAL—WEST

HAVEN, CONN.

Jepson — La Zingara (Son. 2)

Baumgartner — Idyll

Russell — Bells of St. Anne

"Blessed are the Undeified" — Hadley

Jepson — Finale (Son. 1)

"Great is our Lord" — Foster

"O Love the Lord" — Andrews

Russell — Song of Basket Weaver

"Prepare Ye the Way" — Garnett

DAVID A. PRESSLEY

WASHINGTON ST. M. E.—COLUMBIA,

S. C.

"Fear not O Israel" — Spieker

"Sing Alleluia Forth" — Buck

"Ho Every one" — Macfarlane

"Hymn of Peace" — Callcott

"I heard the Voice" — Harriss

HENRY F. SEIBERT

HOLY TRINITY—NEW YORK

"Ye shall Dwell" — Stainer

Kinder — Toccata D

"Recessional" — DeKoven

Mansfield — Toccata F

Sturges — Caprice

Tchaikowsky — Andante Cantabile

FREDERICK N. SHACKLEY

FIRST BAPTIST—BROCKTON, MASS.

Selby — Postlude Df

Kinder — In Moonlight

Noble — Elizabethan Idyll

Quartet: "America" — Billings

"There is no Death" — O'Hara

JOHN WINTER THOMPSON

CENTRAL CONGREGATIONAL—GALES-

BURG, ILL.

"God is our Hope" — West

"Just as I am" — Thompson

"Must Jesus Bear" — Havens

"God is Love" — Shelley

"Fear Not O Israel" — Spieker

MISS PAULINE VOORHEES

FIRST CHURCH OF CHRIST—NEW

HAVEN, CONN.

"Souls of Righteous" — Foster

"Hora Novissima" — Horatio W.

Parker (complete Oratorio)

MRS. CHARLES T. WALLACE

FIRST PRESBYTERIAN—BUFFALO, N. Y.

Rededication Service

Bach — Toccata and Fugue Dm

"O Thou whose Hand"

"Glorious things" — Merrill

Contralto: "I will sing" — Rossini

"How lovely is Thy Dwelling" —

Brahms

JOHN B. WATERMAN

ABINGTON PRESBYTERIAN — ABING-

TON, PA.

Autumn and Thanksgiving Music

Stoughton — Autumn Leaves

"The Woods and Every" — West
Barns — L'Escarpolette (Violin,
Piano and Organ)

Duet: "Prayer" (Cavalleria Rusticana) — Mascagni

"He shall come down" — Buck

"To the Angels" — Zardo

"In Heavenly love abiding" — Parker

Paderewski — Chant du Voyageur
(V. P. and O.)

Demarest — Thanksgiving

HOMER WHITFORD

DARTMOUTH COLLEGE

Thanksgiving Musical

Goldmark — Second Mvt. Rustic
Wedding

Tchaikowsky — Chant Sans Paroles
(Violin, Violoncello, and Organ)

"Song of Thanksgiving" — Kremser
Federlein — Sunset and Evening
Bells

"Sing Alleluia Forth" Buck

Fletcher — Festival Toccata



MR. PIETRO A. YON

Whose "Christ Triumphant" is one of the
outstanding successes of current Easter
repertoire.

Repertoire and Review

Prepared with Special Consideration to the Requirements
of the Average Chorus and the Quartet Choir

A GUIDE FOR PURCHASERS

ROBERT S. ATLER: "CHRIST OUR
PASSOVER", 15 pages of vigorous music
sufficiently easy for the average
chorus, with considerable variety of
content and good contrast between
sections, rather melodic and direct,
with a few short solos. (Willis 1907,
15c)

PAUL AMBROSE: "THANKS BE
TO GOD", 10 pages, melodious, fairly
easy, solos for bass, tenor, and so-
prano; the second half is given to a
brilliant and easy chorus in 3-4
rhythm. It makes interesting music
well worth doing. (Presser 1922,
15c)

EDWARD SHIPPEN BARNES:
"OUR LORD IS RISEN FROM THE DEAD",
8 pages of serious but effective and at-
tractive music, finely written, contrap-
untal, excellent themes, independent
accompaniment; for competent choruses
or quartets only. (Schirmer 1924,
15c)

W. BERWALD: "ON WINGS OF
LIVING LIGHT", 10 pages of good
music within the reach of the average
chorus, effective in theme and treat-
ment, interesting and not difficult,
with a contrasty solo for tenor; text
unusual and good. It is an anthem
worth doing. (Ditson 1924, 15c)

F. LESLIE CALVER: "THE EVER-
LASTING SONG", 10 pages, good snappy
music, well written, good structure,
tenor solo, soprano-contralto duet,
brilliant climax. (Schmidt 1925, 12c)

CLIFFORD DEMAREST:

"CROWN HIM WITH MANY CROWNS",
7 pages, brilliant, direct, American
type of honest church music,
musicianly in texture, appealing in
melody, strong rhythmically; contrast
secured nicely by soprano solo; with-
in reach of any good volunteer chorus,
and fine for quartet. (Schmidt 1908,
12c)

WILLIAM ARMS FISHER: "BE-
CAUSE I LIVE YE SHALL LIVE ALSO",
16 pages of "biblical anthem for min-
ister and choir" intended for those
choirmasters who want something
original, something worthy, something
to work on and think about; it re-
quires a minister willing to cooperate
by reading what and when the text
requires, sometimes with and some-
times without organ; the music is at-
mospheric and good. For chorus only,
and it ought to be a good chorus too.
(Ditson 1924, 20c)

GEORGE LEROY LINDSAY:
"CHRIST THE LORD IS RISEN TODAY",
16 pages, bass recitative, then appeal-
ing duet followed by quiet chorus or
quartet recounting the question "Why
seek ye the living among the dead?"
then soprano solo jubilant in tone,
ending with several pages of brilliant
and forceful and interesting chorus
music, on various themes, all handled
skilfully. (Ditson 1924, 20c)

T. TERTIUS NOBLE: "THE FIRST
EASTER DAWN", 10 pages, structural-
ly up to the Composer's established
standards, strong thematic materials

for the chorus contrasted with the
melody of the soprano solo which is
relied upon for good contrast. For
competent choirs only. Final two
pages of Alleluia. (Schmidt 1925,
15c)

PHILO A. OTIS: "AN EASTER
HYMN", 9 pages, direct, simple, suit-
able for average volunteer organiza-
tion, excellent contrasts, unusual text.
(Summy 1896; 15c)

SUMNER SALTER: "THE STRIFE
IS O'ER", 8 pages of music that have
escaped adequate publicity for nine
years, much to the loss of good church
music. For chorus only, and a well
trained one at that. Themes are ex-
cellent, treatment musicianly, balance
and contrast all that can be desired;
it is recommended to every choir-
master of a competent chorus. Not
melodious and pretty, but strong and
individual and commanding and
churchly and honest and worth much
more than it costs. Where's it been
all these years? (Schirmer 1916, 15c
net)

P. A. SCHNECKER died in our
most exclusive churches many years
ago; those of us who think he died in
all churches at the same time, deliber-
ately fool ourselves. "COME SEE THE
PLACE WHERE JESUS LAY," 8 pages of
music of the kind that means beauty
and truth to most congregations,
simple and easy to do, solos for almost
everybody, not trivial but melodious—
which ought not to be considered a
crime. (Schmidt 1901, 12c)

JOHN PRINDLE SCOTT:
"CHRIST IS RISEN," 7 pages, music
of the variety the Composer is known
for; musicianly and singable, not
difficult, for chorus and quartet.
(Flammer 1920, 18c)

F. N. SCHACKLEY: "I SHALL
NOT DIE BUT LIVE," 11 pages, begins
with bass solo, melodious, singable,
attractive; chorus on Alleluia with
good effect and strong theme, requiring
brilliant tempo; soprano recitative;
vigorous chorus, moving accompani-
ment, lively and varied. (Schmidt
1916, 12c)

GEORGE TOMPKINS: "ALLELUIA
DEATH IS CONQUERED," arranged by
Carl Deis, 9 pages, begins reflectively,
ends brilliantly, of only moderate
difficulty but considerable contrast;
unusual text. (Schirmer 1924, 15c)

ALFRED WOOLER: "THE LORD
OF LIFE," 8 pages, opens brilliantly
with full chorus and vigorous organ,
fairly easy, good for volunteer chorus
and better than the average. (Schmidt
1925, 12c)

Easter Solos

PEARL G. CURRAN: "THE RES-
URRECTION," for high and low voices,
7 pages, a very singable setting of the
Easter story, not difficult. (Schirmer
1924 75c)

ARTHUR F. M. CUSTANCE: "THE RESURRECTION MORNING," for high and low voices, 5 pages, interesting harmonies woven about a vocalization of the Easter story told in different language; something unusual in text and worthy in setting. (Schmidt 1924, 60c)

SAMUEL RICHARDS GAINES:

professional music lover. To ignore this fundamental requirement is suicidal—and has proved so over and over again. Professional organists who are so fortunate as to be in a church where they may please their own high technical tastes without displeasing their congregations, will find their cantatas elsewhere; our reviews

If it is to be given a rendition worthy of the church or the subject it will require a fair scenic setting and some speakers who shall not be silly. It looks inviting; there is a good message in it; the music is simple and easy; the speaking lines must be memorized and the setting can take lots of time. Look it over if you are not afraid of something new. Plenty of chance to earn a whole year's salary here. Time of performance not given. (Ditson 1924, price not given)

"THE RESURRECTION AND THE LIFE" by R. M. STULTS, 48 pages, solos for everybody, themes and melodies a volunteer chorus will sing with vim, musical materials to satisfy everybody, an invitation to sing with a whole heart and listen with both ears. A quartet can do it. Time, 35 minutes. (Heidelberg 1924, \$6.00 a dozen)

"THE THORN-CROWNED KING" by FRED B. HOLTON, 60 pages of good solid music for chorus, soloists, men's chorus, women's chorus, and everybody and everything musical, including the congregation's ears. Not difficult, plenty of vim, plenty of melody and understandable harmony, and not too difficult for any chorus. Time of performance not given. (Lorenz 1925, 75c)

"EVERLASTING LIFE"

C. HAROLD LOWDEN

A CANTATA of 35 pages written for that great majority of churches where music, to please the congregation, must be simple and direct, and to meet the choir's requirements, must be easy, tuneful, and not devoid of rhythm. This cantata can claim all these attributes; it apparently does not ask to be heard in our great cathedrals and fine churches; its mission is to satisfy the more difficult field—it will hardly be contended that it is easier to write a musicianly work for musicianly consumption than a practical work for practical consumption. There are many melodious solos, there is much simple direct rhythm; writing for women's voices gives the values of contrast. The text covers the burial and resurrection of Christ, with supplementary reflections, such as the setting of "God so loved the world," which is used twice, and the rather unusual "Hallelujah" chorus. It is within easy grasp of all volunteer choirs; quartet choirs can do it also, with but slight changes. (Heidelberg 1914, 50c)

DR. CLARENCE DICKINSON has a 16-page booklet listing his various compositions. Nobody in the office has time to count all the works—the reader may do that some vacation month. "Storm King Symphony" for organ should but doesn't head the list, and there are works all the way from transcribed carols to books on how to learn to be an organist.



MIAMI UNIVERSITY CHOIR

The choir made famous by Mr. Joseph W. Clokey in its unaccompanied work of a few seasons ago, before Mr. Clokey's extended vacation for composition, as granted him by the University

"RING OUT YE BELLS," for high, medium, and low voices, with violin obligato, 4 pages, perhaps a good robust baritone will do it best; a big sort of a thing, not difficult, but different, and with a meaning. (Fischer 1923, 60c)

LUCINA JEWELL: "THE STRIFE IS O'ER," for high and low voices, 7 pages, the Easter story told from beginning to end, with lots of music. (Schmidt 1925, 50c)

W. J. MARSH: "THE GLORIOUS MORN," for high and low voices, begins softly, ends vigorously on the same theme, accompaniment furnishing life and movement. (Schmidt 1925, 45c)

R. S. STOUGHTON: "THE EMPTY GRAVE," for high and low voices, 4 pages, built upon a good theme, with a good idea back of the whole thing; will stand an individual interpretation. (Heidelberg 1922, 60c)

PIETRO A. YON: "CHRIST TRIUMPHANT," for high and medium voices, fine thematically and musicianly and practically, one of the kind of things Mr. Yon does with great success. It is worth doing in the chief place in the service. (Fischer 1924, 50c)

Easter Cantatas

THESE cantatas are evidently intended for the vast majority of choir-masters in typical American churches, where music, to be worth the cost of the printed copies, must make a definite musical appeal to the un-

are confined to practical works intended for the great army of choir-masters who are laboring under conditions anything but ideal, and to whom these reviews shall serve as an Index of things worth their examination. It is intended that each choir-master shall examine the works reviewed to determine relative values for his own or her own particular choir and congregation. Each cantata herewith reviewed is musical, practical, and within reach of all average choirs.

"THE LIVING HOPE" by J. F. OHL, 35 pages, with nothing more complicated than straight 4-part writing, so that a quartet can do it well; it is easy, melodious, appealing; there are some solos of good interest, with no tedious spots; 25 minutes for performance. (Heidelberg 1923, \$5. a dozen)

"OUR LORD VICTORIOUS" by HARRY ROWE SHELLEY, 60 pages, written for chorus with many solos, and a considerable variety of styles and moods; perhaps it is more musicianly than the average cantata and a good example of the Composer's handiwork; there will probably not be a Hark Hark nor a King of Love, but it looks as though there are some very musical materials. It is not exactly easy for the average chorus of volunteers, but repays work. Time of performance not given. (Lorenz 1925, 75c)

"A PAGEANT OF THE RESURRECTION" compiled by WILLIAM V. DIXEY, 18 pages of scenes, music, directions, etc., "text largely scriptural, music from standard works and hymns."



Critiques of the New Art

The Only Columns in the World of Music Journalism
that Deal Professionally with Theater Organists
with Broadway as the Backbone of the Department and
Others Included whenever Similar Standard of Criticism
and Cooperation makes it Possible

Mr. Frank Stewart Adams

FRANK STEWART ADAMS is one of those unfortunate organists who think pictures should be made by intelligent people for intelligent people and he plays at his best only when these requirements are met. I agree with him perfectly on the first point but on one other I disagree. I think when a picture is openly and candidly nothing but impure rubbish the thing for the organist to do is to play a group of numbers while the picture is being shown, let the screen go its own unaided way most of the time, get in one bit of humor somewhere and one bit of dramatic emphasis, end with full organ when *finis* flashes to the screen, and in the mean time entertain the public with pretty music that shall not be in violent opposition to the picture. But Mr. Adams thinks a theater organist should try to earn his money honestly even when the house is getting its gate receipts dishonestly. Very well, he is one of the scholarly players on Broadway, one who is not devoid of dramatic insight and humor.

"Captain Blood" is an interesting picture and well done; Mr. Adams' accompaniment was musically interesting as well as dramatically. It too was well done. There were a few comics, not many; there was lots of blood and thunder, and enough but not too much from the organ—for which he deserves our gratitude; there was romance—and Mr. Adams is, I should say can be, romance to perfection; and working through the whole score was that sense of musicianliness which never deserts him.

We see the deck at a distance, and fierce fighting; then we see a closeup of Captain Blood and his officers: or we see the ship sailing the deep blue, and the next minute a closeup showing the Captain's face: in either case, Mr. Adams interprets the closeup as a definite change of mood, an intensification as a rule. And a dramatic intensification Mr. Adams interprets either as a *pianissimo* or a *forte*—either works perfectly with certain well defined limits. Sometimes the closeup means only romantic intensification, which Mr. Adams interprets through the medium of tone colors rather than dynamics; a velvety flute means something different when it

sings the love theme—and the Oboe has a meaning all its own too.

The art of photoplaying in the Rivoli would be advanced were Mr. Adams to take considerable liberty from the set score; the score-maker doesn't concern himself with the organ anyway, and an orchestral selection that fits a scene well in its original orchestration sounds like the proverbial divvel when it is hashed over on the organ and the organist given a paltry forty seconds in which to get into, through with, and out of one distinct bit of music. We theater organists need to sign an emancipation proclamation and raise unholy Ned until we gain the right to be artistic.

For a half-worthy feature Mr. Adams as a rule uses serious playing of good music, with occasional levity; but the comedy—all comedies are cheap-minded—he usually turns to jazz, played in anything but serious mood, thank heaven. In other directions too he searches for sharp contrasts. A *Vox Humana* in harmony, not melody, may do perfectly for something romantic, but it is contrasted in a moment not with other harmonic playing but with a Flute color, or perhaps Oboe or Clarinet. The waltz remains his idea of grace and gracefulness, and I certainly agree. Airplanes soaring through the clouds and swans on the lake would damage our dispositions if accompanied by a Fox Trot.

Rialto

SUBSTITUTES as a rule are not so good. He who served in the Rialto for the occasion of the present review

was an exception. He exemplified all these columns have been preaching in behalf of registrational variety. There were harmonic passages contrasting with melodic, strings in mass contrasted with flute-colored ensemble, dreamy harmonies contrasted with rich and vivid, solo tone colors in always interesting phrases—in other words, the organist was not lazy, and his good taste made his energy entirely pleasing.

One melody would be calm and smooth, and the next would have a gentle but forceful *sforzando*, not on both accompaniment and solo but on solo alone; rhythm played an interesting part always, and even the drums were used appropriately. It's merely a question of whether the organist is honestly interested in doing a musical job well, or whether he doesn't give a hang about the house.

When we go into the little amateurish theaters we find the leader tapping violently on the stand whenever he spies a title shot to the screen, for surely, thinks he, a change of title demands a change of music. It's torture, of course, to have to put up with this; it will die out some day. The Rialto substitute—I wish I knew his name—gave a continuous background for his picture, a background into which I couldn't poke even a little finger, much less run a railway train. So far as the effect went, it was one continuous piece of music written exactly for that picture, with not a bit of monstrous violence anywhere. I wish this gentleman would start a school for theater organists. He played on Thursday for "The Border Legion;" we'd like to know his identity if he happens to see this review.

Piccadilly

PLEASURE with Piccadilly performances grows with each successive visit. It is a comfortable theater. The organ tones increase in favor; they are rich, warm, beautiful—the traps continue much too loud, spoiling many an otherwise perfect performance. And the patch-work effect of the poorly arranged program is still felt; perhaps a little more time spent in devising programs, a tendency to group all the smaller things into one homogeneous whole, and a score that ignores titles and scenes and deals only with moods, will work a complete remedy and make the Piccadilly all it can be.

Mr. Lee Ochs, manager, is alert to all the tricks of the trade and has already staged a famous list of unique events for his theater, including a motion picture performance for the blind. "Can the blind see?" says the caption. No, but the blind can feel better than we who are burdened with sight; Mr. Ochs devised a program in an effort to give great pleasure to the

blind, through the instrumentality of the motion picture's succession of moods and incidents, not action by action, but thought by thought.

The combination of elevators at the Piccadilly front is as good as a crossword puzzle. Either orchestra or organ can rise or disappear, each independent of the other; and while a picture is being shown the orchestra is not. It is the Sunday orchestral concerts of the Piccadilly that sets its pace more than anything else, for no other theater can do it.

Mr. Forster is a good addition to Broadway, and for the present his playing is fresh, his mind alert; the almost inevitable sleep that overtakes the seven-day players on Broadway, where work is in abundance and credit or thanks noticeably absent, has not yet overcome him. Mr. Hammond's manner of playing, piece by piece, gives him an advantage in holding off the foe; but he is the picture of energy and we hope he can hold out.

In General

SOMEWHERE a voice is calling, yelling, in fact, to the honest professional organist to come over into the theater and help, help put the organ across to the public in a way that won't consign all of us to the haystacks. Passing by on the other side, with noses neatly turned up, won't help a bit. Contact with the theater masses won't be pleasant—excepting for those who like to dig into a general clean-up job.

I went into a Broadway theater to see "The Sea Hawk" and have regretted it ever since. The music was awful and the picture was worse. Shall we name theater? It would do no good. It was not at the first Broadway showing, but in one of the lesser houses.

Every time the screen showed a new title, the conductor would stop playing the fiddle, rap viciously on the stand, bring the band to a short stop, and then sail double forty into the next number to make up the time lost in the change. After this had been done the 89th time it became somewhat tiresome; still it was interesting to get this thematic index of the house's library; don't blame them for being proud of its size.

A change of title doesn't mean a thing to the score; the only change the score dare take note of is a change of mood, a change of sentiment, a change of undercurrent. It makes not the least difference that one minute the screen shows the whole Swiss system of Alps and the next one lonely bird on the branch of a two-foot pine sapling in the hero's back yard, if the mood is not intentionally changed.

And even if the mood does change, the artist will change not his piece of music but his interpretation of it. It would be just as sensible for the projectionist to throw out one feature film and grab another just because the organist should finish "No Bananas" and start yess yessing it in your eyes.

If the orchestra was bad in this direction, the organ was not quite so bad; but it made up for it when it came to registration and forte playing. There was not one piece of music played artistically or with any musical feeling whatever. The organist too often considers himself a maker of noise; if he would only think of himself as a concert artist, playing beautiful chamber music in moods to fit a given screen story, he would put these chop-house "orchestras" out of business in one season and perhaps get a living salary.

There would be no good purpose served in enumerating the blunders and gross errors in taste committed in this Broadway house and innumerable others. Until the first fundamental of artistic photoplaying is learned, criticism of the analytical kind is out of the question; it would be just as easy to criticize a ten-ton boulder for failing to make a non-stop trans-Atlantic flight. The ten-ton boulder never was made for trans-Atlantic flying and cannot be thought of as a flying machine. Such noise in a theater is so far removed from photoplaying that there's nothing to do but condemn the whole show and again enumerate the few principles upon which photoplaying is founding itself:

Use memorized pieces and parts of pieces freely;

Improvise between the joints but never for prolonged scenes;

Finish one piece before the next is begun, unless the screen explodes and transfers the whole show from hades to heaven;

Play with beautiful tone colors and registrational effects for the sheer fun of tonal beauty, and don't be afraid to do all the changing you like, so long as you don't change music.

Mr. George Lee Hamrick

GEORGE LEE HAMRICK is a favorite in Birmingham and justly so; his playing is far above the average. The music background he furnished for the Strand's "Forbidden Paradise" added greatly to the appreciation of the picture. Mr. Hamrick is a drawing card at the Strand; people go to hear him. Yet he never over emphasizes, attracting attention to the music. He makes the music carefully subservient to the scenes, lending to them an added expression such as music only can

give, going beyond the power of words, and enhancing the effect of the silent drama.

He has a fine insight to the picture's requirements, and an accurate conception of effective musical settings. He chooses his themes well. Ranging from the softest tones to crashing climaxes that accentuate the thrill of the scenario climax, he plays upon the emotions of his audience. Like a designer, he brings out all the tender threads that are interwoven into the story, and they scintillate throughout its warp and woof.

There is pathos in the music when the scene is sad. There is a subtle sauciness that accompanies little plays of irony or sarcasm, and a mesmerizing rhythm for the dances. There is a deeper tone that adds tenderness to the love scenes, and a piquant strain for the humorous.

Of course, in order to do this Mr. Hamrick must possess a commanding technique and musicianship. The Strand organ is beginning to reveal the fact that it needs tuning, and while very good in soft and solo passages, there is something wrong whenever the full organ is used.

Mr. Hamrick is versatile enough to change from the serious work of the main picture to the comedy with ease, giving a pleasing accompaniment to that also, and adding comic effects and tricks on the organ to match the comical happenings on the screen. He composes and improvises; in fact his improvisations form no small part of his work, and he evidences familiarity with the classics by interpolating Brahms, Beethoven, Tchaikowsky, or the modernists when occasion demands.

ALICE GRAHAM

Mr. Hamrick's Score is herewith given, to show his manner of playing and the sequence of pieces and styles.

POLA NEGRI IN

"FORBIDDEN PARADISE"

Theme for Pola Negri: "Vision of Salome" Joyce

Theme for A. Menjou: "March of the Bulgarians" Strauss

Love Theme: "Wonderful Rose"

Beau Brummel, Young

Gardenia, Densmore

Agitato No. 4, Zamecnik

Storm Furioso, Lake

A Hungarian Episode, Bendix

Souvenir, Gheehl

Conspiracy, Zamecnik

Rustic Allegro, Savino

Orestes, Bendix

Rendez-vous-D'Amour, Edwards

Une Parole d'Amour, Savino

Vilanelle, Kriens

Arioso, Frey

The Perfect Song, Breil

Serenade, Rachmaninoff

Ten o'clock Chime

Mignonette, Jackson



MR. GEORGE WALSH

Minuet (Sonata), Grieg
Priore, Brahms
Maid Marian, DeKoven
Serenade, Tchaikowsky
Woodland Echoes, Friml
Allegro Infernale, Aborn
Dramatic Recitative, Levy
Nightfall, Mempinski
Light Calvary, Suppe
Norma, Bellini
Smiles and Caresses, Bendix
Dream Picture, Gabriel-Marie

Mr. George Walsh

By ROY L. MEDCALFE



GEORGE WALSH, member of the Los Angeles Organists Club, has been organist at the Hillstreet Theater practically ever since Mr. Martin Beck opened the house three years ago. He invited me over to visit him the other day. He has a most remarkable den tucked away up behind the stage where he keeps most of his visible music equipment and bountiful evidence of his past success as a musician in many parts of the country. I took my ten-year-old boy along to hear him talk and to see the piles of music, the pictures and programs, hoping to impress on him the importance of preparedness; but the only picture he noticed was of Mr. Henry Murtagh, and that doesn't count now that H. M. has deserted the Pacific Coast for the time being—the rest of the visit he spent trying to determine the intricate working of Mr. Walsh's easy chair.

When Mr. Walsh was but ten years old he began appearing on recital pro-

grams with his father, organist at the 7th St. M. E. in New York. He was born in Yonkers in 1870, studied organ with his father, Eugene Thayer, Geo. W. Morgan, and John White. Francesco d'Suria, who was for many years conductor for Adelina Patti, was his teacher of harmony and instrumentation. During his seven years of service with the Roosevelt and Jardine organ factories he continued his church playing. He was organist at Dr. Sabine's Episcopal church in New York, St. Joseph's Church, Danville, Pa., and St. Vincent's in Plymouth, Pa. Like most successful theater organists he has had considerable band and orchestra experience and a large part of his huge library is adapted from orchestral works, but he is justly proud of his Bach, which occupies an entire section of his den. He is also a violinist and was at one time leader of the orchestra in the Old Grand Opera House in New York; in 1889 he led the first orchestra that used no piano at Coney Island, in the old Stratton Henderson Theater. He traveled with "Herman the Great" as music director for several seasons and was also director for the famous Hanlon's Fantasma Company. He was for several years leader of the orchestra at the Orpheum Theater and organist and leader at the Dominion Theater in Vancouver, B. C. He has also played in Sacramento and Stockton and at the Tivoli in San Francisco where he was featured in organ duets, the house at that time being equipped with two organs.

During his career he has made many good friends among the professional folk and the countless autographed photos which cover his walls evidence the esteem in which he is held as a musician and friend. One photo which he prizes is of the famous Gilmore's band of 1889. Walter Damrosch and John Philip Sousa are there also, and many famous organists, and Chauncey Oleott, Lew Fields, Lew Dockstader, Al. Jolson, McIntyre & Heath. Is it any wonder that these associations have inspired him to write a most worthy organ sonata in three movements with an especially interesting finale which Mr. Tufts played last summer at the First Presbyterian during the Pacific Coast Organists Convention? He also has many less pretentious works published for organ, orchestra, piano, and band. He plays a three-manual Moller at the Hillstreet and gets some excellent effects when accompanying dramatic pictures. He uses great care in selecting his accompaniments and plays most of his programs with very little improvising.

The artistic requirements of the theater organist are not at present so exacting as the mathematics of an astronomer but an invoice of the musical equipment of our best organists:

proves conclusively that the successful man did not reach the pinnacle he occupies on an electric elevator, even though some have their consoles so equipped.

Stahl, concertmaster and 1st violin of the quartet, used in all five instruments through the week, while the other members averaged about the same.

Batiste—Song of Hope
Noble—Solemn Prelude
Yon—Gesu Bambino
Nevin—Narcissus
Suppe—Overture in Vienna



THE THEATER WORLD'S GREATEST

The Austin organ in the Eastman Theater in Rochester, N. Y., over which Mr. Robert Berentsen presides as chief organist with Mr. Harold O. Smith as his associate. The organ was built to the plans of Mr. Harold Gleason private organist and chief music advisor to Mr. George Eastman, donor of the Eastman Theater and its equipment.

THE THEATER WORLD

IF WE CAN FIND ANYTHING OF UNUSUAL MERIT WE SHALL RECORD IT BRIEFLY HERE

MR. JOHN HAMMOND, as elsewhere noted in this issue, stepped temporarily from the console to the conductor's desk in the Piccadilly during the interim of the Guterson and Fradkin reins. There is little reason for the habit of recruiting conductors from violin chairs; why not take them from organ benches? As a general rule, the organist is more of a musician—even if he is a greater "stiff" and so theoretical half the time that he is an impossible creature. A little humanizing would overcome that handicap and make the transition easy.

Mr. Riesenfeld of the Rialto arranged a unique violin festival when he presented a string quartet feature in his weekly program during the New York convention of the violin makers of America; each member of the quartet played on famous instruments borrowed by Mr. Riesenfeld. Mr.

The Piccadilly has restored the Organ Solo to the program—the only one left on Broadway, we believe. No man can cram organ "literature" down the Broadway throat, and Mr. Hammond is wise enough not to try it very often, confining his selections to melodies and the better jazz selections. At least the organist gets applause and the organ gets a hearing—and we need a very great deal of both before it will be safe to start educating anybody again on Broadway.

The usual Christmas festival was arranged in the Rivoli by Mr. Riesenfeld for the poor children of New York City.

Mr. Robert Wilson Ross of Maute's Theater, Irwin, Penna., is giving a series of recitals on alternate Sunday afternoons on the Marr & Colton. Mr. Ross is a Philadelphian and a pupil of Mr. Pietro Yon; he is a specialist on the Marr & Colton theater organ and has achieved popularity with his organ "novelties". The following are representative of his recital selections:

Chopin—Polonaise Militaire

HE ENCLOSES

By E. A. BILODEAU

I ENCLOSE a clipping for you to read and will you please get me some information about this manual stuff. I have never read any article in your magazine about manuals and being an organist I would like to know something about these "cheezee" old manuals.

I would appreciate a letter from an authority on such matters, if it is not asking too much.

HE DOES

By THE CLIPPING

An orchestral organ costing \$40,000 is to be installed. It is equipped with a two-manual keyboard which supplants the old bulky three and five manual consols.

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AT THE annual meeting of the Society the following were elected officers: President, Walter Wild; Vice-President, John Priest; Recording Secretary, Vera Kitchener; Corresponding Secretary, J. Van Cleft Cooper; Treasurer, Edward Napier; Trustees, Frank Stewart Adams, M. Mauro-Cottone, Margaret French, and Ronald Oliphant. Reports were presented by committees, and plans made for the year's activities. It is announced that there will be a recital by Mr. Priest on the new Skinner organ in the Colony Theater in March, and that Dr. Mauro-Cottone will give an April recital on the Capitol Estey.

The Society suffered a hymeneal invasion on January thirty-first, when Mr. Frank Stewart Adams, former president of the S.T.O. and Miss Anna Elizabeth French, who is also a member, were united in marriage at the Madison Avenue Methodist Episcopal Church, New York. Mrs. Adams is a native of Cleveland, and played several theater organs in that city before locating in New York, where for two years she has been the organist at Loew's State. Mr. Adams, well known for his work at the Rivoli and Rialto, was one of the founders of the S.T.O., its first publicity director, and third president. The bridal couple made a western tour of a month, one week of which they planned to spend in Los Angeles.—G. W. NEEDHAM

Los Angeles Organists Club

MISS HELEN DUFRESNE, of Melrose Theater, entertained the L.A.O.C. after the show January 21st. Mr. and Mrs. Jensen and the entire house staff were there to welcome the organists and to assist in the evening program. After a short welcome address president Claude Riemer introduced smiling Jack Joyce who did some cheerful songs, patter and dancing. The splendid Melrose orchestra directed by Frank Cutler Kendall assisted by Miss DuFresne at the organ, played the PILGRIM'S CHORUS in a very enjoyable manner. Alma Real, Mexican Prima Donna, daughter of the Gamut Club, sang a group of numbers, opening with an aria from "LA TOSCA." Her singing was superb and she was kind enough to present two encore numbers which delighted the organists. The orchestra gave an excellent rendition of the DANCE OF THE HOURS and their playing of a short cartoon comedy which followed almost stopped the show. James Nuttall gave another of his interesting talks on the development of the modern orchestral organ



MR. PRICE DUNLAVY

One of the harmonious twins; for the other we have no plate at present, and to hold the plated twin for the unplated one might age them both beyond recognition. 'Tis better one than none.

after which Miss DuFresne did some very interesting improvisations on a Torjussen theme, the original number being shown on the screen during the organ work. She also illustrated the practical side of her improvisations by accompanying a short comedy reel photographed some twenty one years ago. She closed her program by playing the BOY SCOUT'S PARADE MARCH written by Julius K. Johnson organist at the Forum, Los Angeles. In addition to the programmed numbers there was a dance presentation by a team formerly of the Follies Bergere (please look up spelling) (I'd like to, but where should I look?—Ed.) and an address by Mr. Johnson of the Frank Lloyd studio. Dinner and dancing at Marchetti's on Western Avenue followed the program.

More Hollywood Scandal

By ROY L. MEDCALFE

HOLLY LEAVES, a community magazine, credits the Hollywood Theater with introducing an innovation when the management engaged two of California's best organists to cooperate in furnishing music at that theater.

The term "relief organist" is obnoxious even though a literal fact in some instances. The Los Angeles Organist Club has officially substituted the word "associate" wherever any distinction is made in the organists' relative positions. The division of time as practised at the Hollywood is ideal for the organists, giving each man opportunities to spend his after-

noons or evenings away from the theater, knowing that the organ is in reliable hands.

While to put this method into general practise would place some mediocre organists, temporarily at least, out of business, they would find time and plenty of encouragement to do some serious thinking, and work in improving their playing. Able organists who encourage employment of capable associates are most certainly rendering valuable service to the profession.

Price Dunlavy studied organ with Ernest F. Hawkdes, A.G.O., of Memphis, Tenn. He was formerly organist at the Covent Garden Theater, Chicago, and was a demonstrator for the Wurlitzer in that city. Previous to coming to California he played at the Princess Theater in Toledo, Ohio. He has had successful engagements at Miller's and Loew's State Theaters in Los Angeles. He is also an able pianist and has done considerable piano work the past two seasons at Lake Tahoe. Mr. Dunlavy was treasurer of the L.A.O.C. during 1924. He has a charming personality in spite of his curly hair, possesses a thorough understanding of the theater business and a complete set of Edgar Allen Poe's works as well as a few Leacock classics. He is an incessant worker for the advancement of the theater organist interests and we hope he may successfully dodge Los Angeles traffic for a long time.

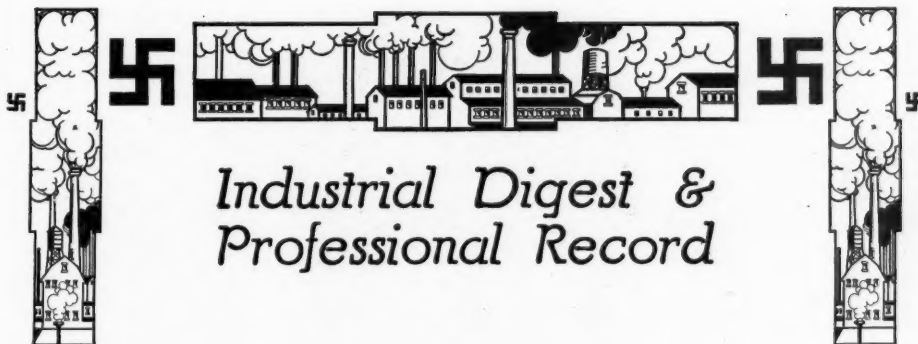
John E. Hill is truly our academic organist. It isn't often he admits having worked in New York but we must chronicle the fact here as a matter of statistical record that he received his early musical training at the Syracuse University and studied organ with Chas. M. Courboin. He was a long time associated with the Strand Theater Co., was two years at Grandall's Metropolitan Theater in Washington, D. C., and two years at Loew's State Theater in Los Angeles. John was one of three organists representing the theater organists of the Coast, to play at the Pacific Coats Convention during 1923, notice of which appeared in these pages. During the past year he has proved a most capable secretary of the L.A.O.C.

To detail the consistent methods of these gentlemen in the pleasant pursuit of their profession requires a separate story which I shall try to get past the Editor another time.

Arthur Bienbar, of Long Beach, gave a recital at St. Anthony's church in that city Jan. 18th. His suite THE SEA and CANTIQUE D'AMOUR were especially enjoyable.

Charles Marsh, of Redlands, was one of the fourteen students, awarded degrees at the Fontainebleau School of Music in France during the 1924 season.

—ROY L. MEDCALFE



Industrial Digest & Professional Record

Dr. Alexander Russell

A Brief Account of the Various Activities of One of New York's Busiest Organists



DR. ALEXANDER RUSSELL is almost an institution. At one time he was merely an organist. Later he became an artist. Then he became a business executive and one of America's outstanding music managers, and this not being enough he took under his comprehensive care the whole music department of one of the world's famous universities—Princeton.

Dr. Russell has the faculty of doing a great deal of work in a very little time, and getting enough planned for his assistants to keep them busy the rest of the day. And things usually work smoothly. It has often been remarked and by many different persons that Dr. Russell in his capacity of Concert Director for the Wanamaker Stores is one man in ten thousand and almost irreplaceable.

Dr. Russell has written some charmingly artistic organ music, packed with inspiration from beginning to end; at the other extreme he has written himself into the annals of the business of music by piling up for his protegee more recitals in one season than even such an attraction as Paderewsky or Hoffman can draw. And coupled to this business management is a technic of business that would do credit to the executive of a million-dollar corporation in America. He is clever in his management of advertising, and even more so in his art of acting as press agent; as press agent he is able to secure space without having to resort to stage trickery—which is indeed an art. But these things are all side issues; any one of them is sufficient to make the man notable among his fellows in that field

of endeavor, but they are side issues none the less.

As an organist, an artist in his own name, Dr. Russell could be famous and popular the country over, should he turn his attention to playing and go on tours himself instead of booking tours for others. His playing has fire and brilliance and warmth—which I for one cannot honestly find in the playing of so very many organists, search diligently as I do. The world of music lovers is a great loser because Dr. Russell takes so little of his time at the console in public. Were I to name a dozen American organists for the duty of an annual Aeolian Hall or Town Hall recital in New York, Dr. Russell would be one of the first dozen—and his artistry would place him nearer the first than the twelfth position.

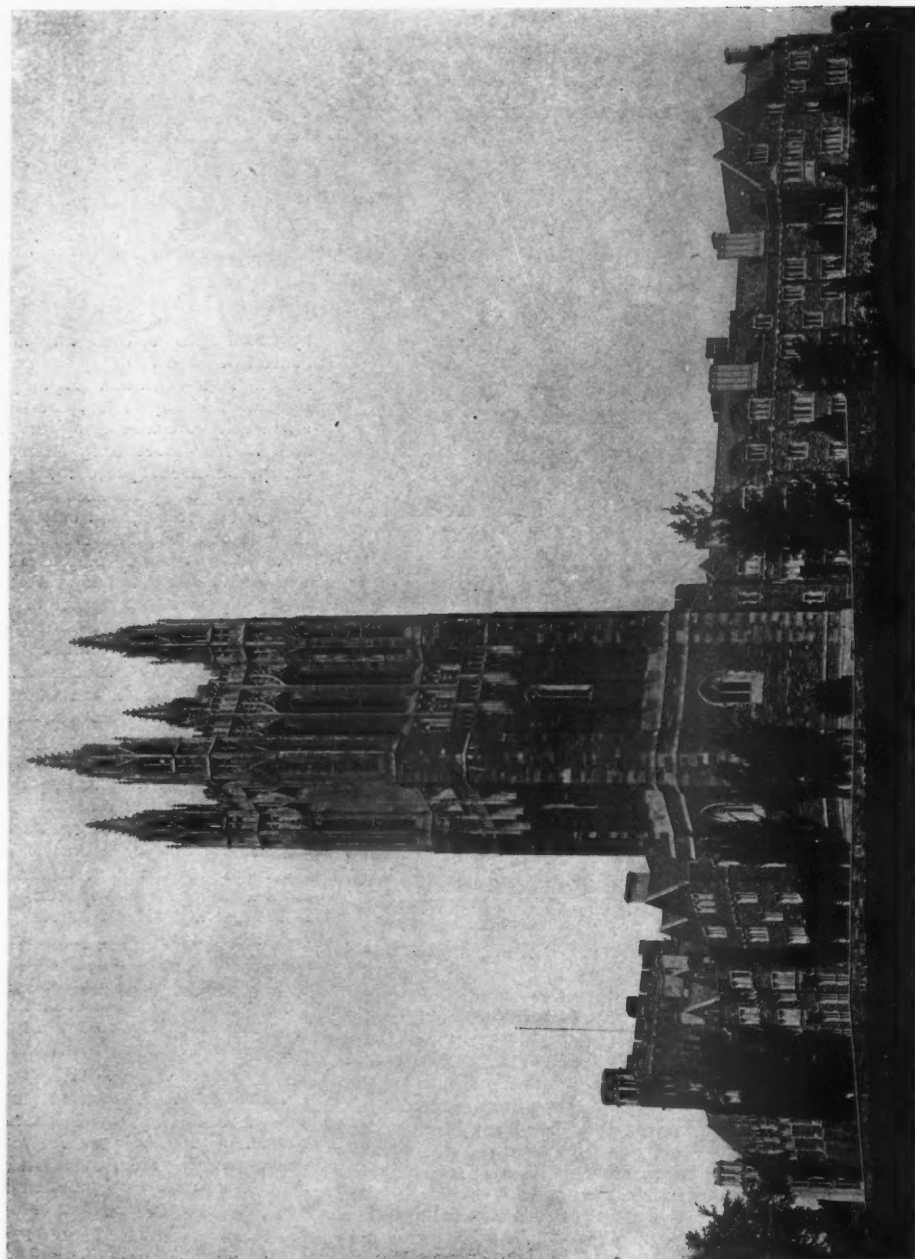
This sketch started with Princeton. Recitals are usually given by Dr. Russell in Proctor Hall, on the Henry Clay Frick gift organ, twice monthly; it is an Aeolian organ of four manuals and about sixty-five registers. An average audience, of students and public, is eight hundred; the programs are neither academic nor popular, neither instructive nor entertaining; they rather are cultural in their aim. The quality of the works that can be included and are, is high—the Franck CHORALES are in their right atmosphere in Proctor Hall—the programs are built for lovers of the beautiful—esthetic warmth equals esthetic truth—an unusual ideal is easily attained in Princeton.

In addition to the recitals, Dr. Russell gives a course of lectures as part of the Frick Chair of Music. The University's system of instruction,

by which students come into intimate instead of class contact with the professors and education is a growth instead of an operation, does not allow a definite course of applied music such as the conservatory offers, without prohibitive expense for a superabundance of professors of music. This is one reason, and only one, for the lack of a definite course in Princeton. The chief reason is that Princeton's aim is not to convert itself even in part into a school of music, but to maintain itself strictly as a University and use music culture rather than music instruction. The difference is, that instead of creating several hundred new professional musicians each year for the public to support, Princeton creates many hundreds of music lovers to help support the musicians already at work in the world. Instead of aiming at a hundred Princeton students, its music course, the Frick Chair of Music under Dr. Russell, aims at all the students. It is at least a debatable question if we should not have fewer practising musicians and a great many more music lovers, men and women capable of enjoying the Philharmonic (and spending money to do so) on Thursday evening and Paul Whiteman at the dinner hour on Friday.

I have often thought that the organ profession could study Dr. Alexander Russell an hour a week for one college season, say from October to June, and advance his own personal ability and prospects more by that study than by any other way he could spend his time. Courtesy, ability to do a tremendous mass of work in a very few strokes, artistry, inspirational musicianship, quality but not quantity composership, mastery of English and French, stage manners and perfect poise and self-possession—and a dozen other attributes could easily be added.

I greatly regret that Dr. Russell plays no definite, I might say De Luxe, recital with his own hands, his



PROCTOR HALL, PRINCETON UNIVERSITY

Where the lectures and recitals of Dr. Alexander Russell, occupying the Frick Chair of Music, are held. The aim of Princeton's department of music is to create music lovers, not music makers.

own heart, in the New York and Philadelphia Wanamaker Auditoriums. That his doing so would increase the public's pleasure in these two great instruments and enhance their respect

from Dr. Russell along with the Wanamaker recitals of Messrs. Courboin and Dupre—as an unexcelled trio these three could make it, each contrasting with and high-lighting the

for church than recital or theater; the IDYLL however would not be out of place on a recital program. All three are quite easy and well worth playing. From the same publisher there is FOUR



MR. BOSSI, MISS BOULANGER, MR. COURBOIN, MR. DUPRE

A quartet of organists in the console booth at the Wanamaker organ in Philadelphia. Messrs. Dupre and Courboin are already well known in America. Miss Nadia Boulanger is a French organist and teacher in Fontainebleau. Mr. Enrico Bossi, the most noted organist-composer in Italy, comes to America at Mr. Wanamaker's invitation for a few recitals on the two Wanamaker organs.

for the organ recital as a means of culture, a vehicle for entertainment is undeniable. I know he plays for the Radio, but that is not enough; pure organ art can never be transmitted by wire; the Radio recital is but a substitute. It is the genuine recital the organ profession most urgently needs

work of the other two, with credit to every member of the trio and discount for none. Thus has the art of organ playing progressed beyond the mechanical day of sticks and trackers, to the expression of personality at a console.

—T. SCOTT BUHRMAN

Organ Music from Abroad

Paragraph Reviews for Professional Organists

By ROLAND DIGGLE



MOST interesting of the new organ issues is *A Little Organ Book* published by the Year-Book Press. A note on the title page: "At Sir Hubert Parry's funeral in St. Paul's Cathedral on October 16th, 1918, a few of his friends made a small wreath of melodies, which were woven together and played. The pieces in this Book have been written and given by these friends and a few besides, as a rather larger wreath, in loving memory of him. The title of the book was suggested by the original heading of his own piece 'For the little organ book.'" The composers represented are Parry, Stanford, Brewer, Gray, Macpherson,

Atkins, Bridge, Darke, Wood, Alcock, Thalben, Ball, Ley, and Walford Davies. The pieces vary from three to four pages and are admirable for in-voluntary purposes. I particularly like the CHORAL PRELUDE of Stanford, the IMPROVISATION of Henry G. Ley and the pieces by Gray and Wood.

From the Novello press comes *VARIATIONS ON AN OLD ENGLISH MELODY* by Geoffrey Shaw; it is an attractive piece of writing of medium difficulty that would go well on a recital program; I have enjoyed playing it.

From Stainer & Bell I have *THREE PIECES*—IDYLL, TRIO, ROMANCE—by George J. Bennett, organist of Lincoln Cathedral. The music is well written and attractive, perhaps more suitable

PIECES FOR ORGAN by J. Stuart Archer, published under one cover, as are the Bennett pieces; the titles are PRELUDE, IMPROVISATION, ANDANTE IN A, QUASI PASTORALE, POSTLUDE. What has been said of the Bennett pieces applies to these pieces as well; I have found all four serviceable for church.

I have received two pieces by Martin Shaw, *NOON* and *THE RIDE*. I must confess I don't like them a little bit; they seem to me devoid of any musical interest whatever, they are fairly easy and if you want to try them they are published by J. B. Cramer of London.

Of far greater interest are the two volumes of Liszt's organ works in the Peters edition, edited by Straube and printed in the splendid Peters way.

There are three rather nice pieces by F. Laloux published by Laudy & Co.—*CANZONETTA*, *ALLEGRETTO*, *FINALE*. Here again I feel that they are more suitable for church than anything else and most of us have all that sort of music we need; these three pieces are easy and agreeable, the *FINALE* makes a bright postlude.

From Switzerland I have received a *SONATA FOR GRAND ORGAN* by Aloys De Koyeia. It is one of the most uninteresting works that I have ever seen; the three movements have nothing in common except that both hands and feet are kept busy from be-

ginning to end. I can't imagine anyone playing it.

It is a nice change to Alan Gray's *TWELVE SHORT PRELUDES* published by Augener. These delightful little pieces written on two staves deserve a wide hearing; I have used them time and again in church and enjoy using them more and more; I hope there are other sets on the way.

From the same publisher comes a *CANON AND FUGUE* by C. H. Kitson. The *CANON* is by inversion, between treble and bass, with free middle part; it shows skill but I can't say that I find the work interesting.

From the press of Metzler & Co. there is an organ arrangement of Liza Lehmann's "IN A PERSIAN GARDEN" (by Herbert F. Ellingford). As a whole I find the work very disappointing and I believe the average audience would be bored to death before the 17th page was reached; of course parts such as "Myself when young" and "Ah! Moon of my delight" would please, but outside of those two numbers the average man on the street knows nothing.

One of the most useful albums of organ music that has reached me for some time is the "Orange Album" of twenty pieces for the organ, published by Schott & Co. of London. It is a book of transcriptions excellently

done; among the twenty pieces we find the names of Handel, Vivaldi, Mozart, Sammartini, Borodine, Moussorgsky, etc. I have found particularly interesting the *FUGUE* in C minor by C. Bach—a jolly little fugue of eight pages—the *FINAL* by Handel, the *INTERMEZZO* of Moussorgsky, the *ARIOSO* of F. Veracini, and the *CANTO AMOROSO* of Sammartini. But for that matter every piece is worth playing, none of them being of more than moderate difficulty. The book is finely engraved and you will enjoy using it.

From the press of A. Lesante Malay of Brussels there comes the fourth volume of *LES VOIX DE LA DOULEUR CHRETIENNE*, pieces for organ or harmonium, edited by our old friend the Abbe Jos Joubert. It contains some fifteen pieces, the majority printed on two staves, none the less interesting on that account however. The first number, a heart felt *PIECE FUNEBRE* by Marcel Courtonne, I like; it makes a nice prelude for an evening service. This is followed by *SIX PIECES* for organ without pedal by Henry Defosse; here again we have some nice writing especially suitable for the Catholic Church. Three short pieces by Eduardo Torres, the Spanish organist, I do not find interesting, although the *CONFIDE FILI* is not bad.

asking one penny in return from him—but by the beautiful law of It is More Blessed to Give than to Receive, the giver gives the best one man can do by himself and gets in return the best the other twenty, thirty, forty, members of the fraternity have to give for themselves. Here the analogy stops, for the fraternity gives its member the benefit of association with only a few dozen of his fellows in his own environment, while the magazine takes him out of provincialism and gives him the best his entire profession has to offer from thousands of professions in all localities the world over. Even at that, this tremendous gain in breadth, which the magazine enjoys over the fraternity, is compensated for in turn by that intimate personal contact which the fraternity has to offer as an antidote to the deadly poison of personal and professional jealousies—which wreck so many minds that otherwise might have been peaceful and industriously contented; and, better yet, by preventing jealousies, it brings public esteem to the professional who would have public scorn if jealousy were an obvious occupant of any little cell in his cerebrum.

The first prominent fraternity of organists in America was organized in Philadelphia—City of Brotherly Love. And this American Organ Players Club, in my opinion, is responsible for that genuineness of fraternalism that exists among Philadelphia organists more than in any other American city. Not that Philadelphia organists do not find fault with each other, chide each other, poke fun at each other, and speak their minds convincingly without the least tendency to say yes when we want them to and no when we want no, but that they do it with kindly hearts and honest intentions, and there is no sting.

Which is enough for the present page. Future installments shall endeavor to pass along to all fraternities and clubs some of the events here and there in fraternal circles that are especially successful in maintaining interest and giving members real service in a fraternal or professional manner. Contributions to the *La Fraternite* column are welcome; if your club has an idea which proves helpful, contribute it for the good of others.

MR. FREDERICK SCHLIEDER, having given up all activity in music other than the teaching of his special method of music study and music pedagogy, gave three lectures in his 44th Street Studio, New York, on *The Genesis of Music*, *The Harmonic Law in Motion*, and *The Significance of the Two Great Periods of Musical Development*.

La Fraternite

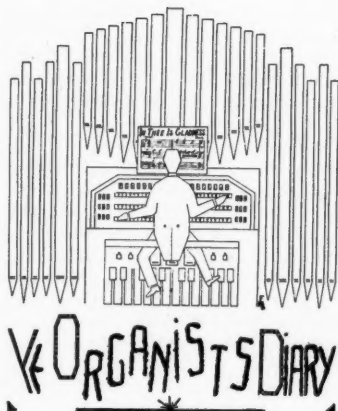
A Department Devoted to the Fostering of Good Fellowship and Setting Forth the Advantages of Getting Together for Birds of Like Feather

THE AIM of this and any subsequent columns that may appear under this heading is to foster the organization and development of local clubs, associations and fraternities—without which the members of the organ profession shall hardly attain that generosity of viewpoint toward each other, that mutual exchange of ideas, that kindly regard for each other that is so essential to the building both of decent human character and clean professional ability. Let us begin by quoting a practical little

ALPHABET FOR LODGE FELLOWS

Attend regular meetings.
Boost—be a booster all the time.
Co-operation is necessary for success.
Don't knock—it hurts the Order.
Endeavor to make things pleasant for the brothers.
Forget the past mistakes of your Secretary.
Give a glad hand to all brothers.
Have attractive meetings each night.

Invite your friends to join the lodge.
Jump at conclusions cautiously.
Keep friendship in the lead.
Love one another.
Make your lodge worth while.
Never allow your dues to lapse.
Opportunity for service in degree team.
Push and pull for friendship.
Quarrel with no one during lodge hours.
Remember your obligations.
Service render with a smile.
Try to fit in somewhere.
Use precaution in soliciting applications.
Very carefully select them.
Willing to do your part will win.
Xpose all crookedness and stand by the constitution.
"Zealous," be your watchword.
—BY JERRY THE JOYNER in Kablegram
There is a close analogy between a fraternity and a magazine. Both are the meeting place for ideas. Both exist for the purpose of giving the other man the best you have without

*Monday:*

P BRIGHT and early and to the studio and meeting the mailman in the hall did eagerly sieze upon the current copy of *THE AMERICAN ORGANIST* and with my usual feverish anxiety did rip off the cover and to gorging a splendid Editorial by Dr. True in which he did make some sound remarks on the subject of investments and bring home to musicians looking for investments the importance of investing their spare time and money in individual development; suggesting that they take some lessons from a good teacher or buy some good books or work harder at practising, which all did please me mightily and inspire me to haul out the loose and torn pages of my old Bach and take them to the binders for repairs.

Tuesday:

Arose early and to cranking my Ford Agitato di Furioso tempo di Profaniti, and so with my sweet wyfe did spin blithly to the mountains for a day's recreation. Did have a lovely time frisking about the Winter woods, and while climbing about the hills did come upon an old hunter's cabin. The old hunter had two bear cubs chained close by and they did fight and wrestle and chew at one another all the while we were there, never seeming to tire of their maltreatment until I did become inspired to suggest that he name them Audsley and Skinner.

Wednesday:

Classified add in contemporary musical journal: "Wanted: At least 1000 organists, directors and ministers to ask the advice of our Special Church Program Bureau. Why play, sing and preach to empty pews?" We offer advice free of charge to the expectant 1000: Install a Whirrriiittzzzer.... get a Charlie Chaplin picture.....and last but not least, subscribe for *THE AMERICAN ORGANIST*.

Thursday:

Did lay long in bed last evening perusing the exciting columns of *The Atlantic Monthly* and was highly entertained by an article by Wm. P. Guest called "The Font of Liberty", in which he doth quote statistics and carry on considerably about the excessive use of tobacco in this country and hopes that the prohibition of it will be the next step. He claims that almost two million acres of agricultural lands are now used to raise tobacco and suggests that the land should be used to raise more healthy vegetables like spinich and parsnips.

Friday:

Met a friend of mine today who told me confidentially that a friend of his said that my playing was grand only that it sounded too much the same. And this report did grieve me very much for I not only dislike being criticized but do want to hang on to my job as long as possible. However, getting over my peeve I did decide that perhaps my registration was in a rut so did hasten up to church and practise three solid hours on registration alone and did decide that my friend was right and will be more careful in the future to use a few more subs and supers lest I get canned for not having variety like a movie artist.

Saturday:

Arose early after a night of floating in the air for last night did listen to a georgeous organ concert by Chas. Courboin which I sincerely believe was one of the finest I have ever heard. So this morning did decide that I have been taking money under false pretenses so did hie myself off to the solid oak organ bench at church doggedly determined to learn to play the Bach *TOCATA AND FUGUE* in D minor as good as Courboin played it, but alas! had to go home to dinner before the feat was accomplished.

Sunday:

Home and to bed after a hard day's struggle with the fair but exasperating goddess of the pipes and pedals and to reading myself to sleep with one of the current musical journals which I find makes capital bed-time literature. Did read about a man out in Davenport who seems to have more money than anything else announcing that he is going to build the largest organ in the world, having six or seven manuals. About that time did fall asleep in somewhat the same frame of mind as Edward Bellamy when writing "Looking Backward". And did see myself playing one of the organs of the future with about fifteen manuals. There was I, a tiny speck on the small bench before that unending cascade of shining white ivories which did look like some of the pictures I have seen in the old family bible of the steps to Heaven;

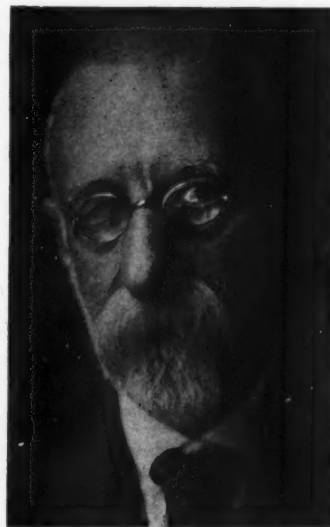
so wishing to change a coupler I did start climbing up the manuals like my dog Jiggs when he goes upstairs and the manuals began to multiply and grow larger and the faster I scrambled the further away the end seemed and I kept going and going and going after that coupler which did evade me no little and finally got lost in that maze of celestial ivories and ebony logs and was just about to loose my balance and fall into depths of eternity when my sweet whether I had won the Marathon.

Mr. H. Guest Collins

By HIMSELF

WHY A SHORT account of the life and work of a musician, of no particular prominence or brilliance, should have been requested by the Editor, I cannot imagine; so it is with many misgivings of its importance or interest that I present the following brief sketch.

Born in 1842 in the West Riding of Yorkshire, where everybody sings and where there is the finest choral tone in England, my love for music grew and strengthened. My actual study, however, was limited and desultory. Being destined for the church, I was ready to go to Oxford at the age of sixteen, but the loss of my sight, coupled with the death of my father,



MR. H. GUEST COLLINS

the Rector of the Parish, made the plan impossible. Moving to York, the services in the grand old Minster were an education in church music and a source of constant delight and charm. After several operations on my eyes, they seemed to be sufficiently restored to attempt office work, but this proved

too great a strain and I left England in 1864 and came to Canada to farm.

The bracing climate and outdoor life built up my physique and restored my vision. The people in the community where I lived were so musical and so desirous and eager for instruction that I, poorly equipped as I was, gave up farming and spent my time teaching. I certainly had a happy time with plenty of teaching and socials nearly every evening. These social gatherings were principally for music and especially for singing. Glee and choruses were greatly enjoyed and finally the oratorio, Handel's "JUDAS," was commenced, practised with constantly increasing zest, and given with a small orchestra. Under the circumstances, it was a great success I lost three weeks sleep over it, but I was happy.

After seven years I moved to Toronto and, shortly afterward, became organist and choirmaster of All Saint's Church with a male choir to train. I also became pianist for the Toronto Philharmonic under the late F. H. Torrington, a position I held for seven years; in one season we gave five oratorios. The Canadian Society of Musicians on its organization were kind enough to appoint me Hon. Sec. and I afterwards became Vice-president. All this work, with engagements in two ladies' schools and accompaniments at concerts, made my life one brimming over with activity. The summers had been given to study, partly in England under Barnby, and partly in this country under Eugene Thayer with a few lessons from Dr. Maas. In 1890, feeling the necessity of more study and longing for a rest from teaching, I went to Berlin and for three years gave myself up to steady work and to drinking in the wonderful inspiration of the musical privileges of Berlin at that time.

I studied with Oskar Raif, Dr. Reimann, organist of the Philharmonic; Dr. Clemens, an organist and teacher of great ability who is now in Cleveland; Prof. Schramke for strict counterpoint, and O. B. Boise for modern counterpoint and form.

Returning in 1893, I went to Chicago and there met some ladies from Texas who invited me South. Here, in Austin, I became organist and choirmaster of St. David's Church and music director of the Texas School for the Blind. In this latter position I have completed my 30th year of work and have had the happiness of seeing the School prosper greatly. With a music faculty of nine, we carry on really a full conservatory course. After 18 years of service in the St. David's Church, my old trouble again asserted itself and I had to resign, but I kept on at the school, when, unexpectedly and to my great relief, my



MISS JEMMA MCNEIL

sight once more returned and I am happy again.

It is not given to many to find the niche in life which just suits them, one in which they can do their work. Such, however, has been my good fortune and though I shall soon be 83 I am still looking forward to and planning for the future in behalf of the unfortunate, with whom I can so fully sympathize.

Above is the varied experiences of a sincere music lover who can always enjoy the funny side of a situation, though born in England!

MISS JEMMA MCNEIL
MAKES A RECORD AS SUBSTITUTE
ORGANIST IN THE METROPOLITAN
DISTRICT

MISS MCNEIL, a Yon graduate, spends most of her effort as accompanist and coach, having abandoned stated church appointments some few seasons ago, but the more difficult field of substitute organist appeals to her in spite of the rigors of such activities. In one season she served the organists of churches in ten Metropolitan suburb communities in addition to the eleven New York City organists who required substitutes to care for their work during their absences. While serving in a Broadway church last summer Miss McNeil received five calls for work elsewhere that same Sunday.

"Miss McNeil," says one who knows her and her work, "has a quality of temperament that enables her to give to those with whom she works understanding support and sympathetic co-operation." To satisfy, often at a few moments notice or no notice at all, the individual requirements of unknown music committees, congregations, ministers, and choirs, is no insignificant

undertaking, requiring unusual adaptability and versatility.

We all know of the minister who, when a substitute is required in the pulpit, sees to it that a decidedly inferior person is selected; the reason is obvious. Many a man would not dare engage Miss McNeil as substitute—for just that reason. But, fortunately for her career as substitute, Miss McNeil is not interested in outshining any organist, as she has no desire for a permanent church position, much preferring the liberty and interest that come in greater abundance through substitute work.

Recital Programs

PUT the organ builders' name on your printed program. We want more and larger and better organs. We'll never attain them if we ignore the organ or its builder, or if we allow the public to ignore them. Those progressive recitalists who follow this practise and give the builder the maximum of cooperation in every way are here marked * so that builders requiring the services of recitalists may know who is ready to cooperate. The † means that a full program is given. One program carried a political advertisement on the back page, bought and paid for; advertisements on programs are not unusual, however unethical they may be, but the political advertisement is new: advertising sometimes has to be indulged in to help pay the bill, no matter if it does not pay the advertiser. Programs from the same recitalist will not be used in any two consecutive issues, for obvious reasons.

*HENRY F. ANDERSON
EMMANUEL—CLEVELAND

†Bach — Toccata and Fugue Dm
Clarambault — Prelude
Couperin — Soeur Monique
Dethier — Menuet
Borowski — Two Mov'ts. Son. 3
Faulkes — Theme E varied
Guilmant — Prayer and Cradle Song
Moussorgsky — March of Victory
ALLAN BACON

TRINITY LUTHERAN—STOCKTON,
CALIF.

Malling — Scene from Life of Christ
Vieme — Scherzo (Son. 2)
Borowski — Sonata 1 Am
Stoughton — In Fairyland
Traditional — Londonderry Air
Sowerby — Madrigal
Bonnet — Elfes
Logan — Pale Moon

MISS REBECCA BURGNER
CENTRAL UNION CHURCH—HONOLULU
†Rheinberger — Phantasie
Stoughton — Chinese Garden
Andrews — Sunset Shadows. Con
Grazia.
Dvorak — Largo (New World)

Franck — Piece Heroique
Guilmant — Prayer F
Ditson — Swing Low Sweet Chariot
Sibelius — Finlandia

PALMER CHRISTIAN

UNIVERSITY OF MICHIGAN

Ward — Scherzo Caprice
DeLamarter — Gregorian Prelude
Lemare — Rondo Capriccio
Guilmant — Son. 4
Schminke — Marche Russe
Weber — Jubilee Overture
Saint-Saens — Prelude E
Nevin — L'Arlquin
Marsh — Eveningsnow at Fuki
Marsh — Young Girl in Wind
Jepson — Pantomime
Yon — American Rhapsody
Brewer — Autumn Sketch

FRANK M. CHURCH

FIRST M. E.—ATHENS, ALA.

†Old organ music

"Abide with me" — Rathbun
1510-1585 (Italian) Andre Gabrieli —
Canzona
1524-1594 (Italian) Palestrina
— Ricercare
1533-1604 (Italian) Murelo — Toc-
cata del terzo tuono
1538-1623 (English) Byrd — Pavane
1587-1654 (Italian) Frescobaldi —
Capriccio pastorale
1635-1707 (German) Buxtehude —
Choral
1653-1706 (German) Pachelbel —
Ciaccona
1676-1749 (French) Clerambault —
Prelude
1684-1740 (French) Dandrieu — Mu-
sette
1685-1750 Bach — Prelude and
Fugue C

De Bricqueville — Etude for pedals
†Christmas Music
Wagner 1813-83 O Thou Sublime
Stickles 1883 Mattinata
Dubois 1837-1924 March of Magi
Kings

Grieg 1843-1907 In the Morning
Bach 1685-1750 Puer natus in Beth-
lehem

Break Forth

Lemmens 1823-81 Hosannah
Gigout 1844 Rhapsody on Christmas
Hymns
Handel 1685-1759 Hallelujah Chorus
(Messiah)

GEORGE HENRY DAY

ST. JOHN'S—WILMINGTON, DEL.

†Boellmann — Suite Gothique
Banks — Meditation
Wagner — Magic Fire Music (Die
Walkure)
Vibbard — Scherzino
Mendelssohn — Consolation
Webbe — Extasy

*CLARENCE EDDY

On Tour

Russell — Bells of St. Anne. Basket
Weaver.
Borowski — Son. 3
Hawke — Southern Fantasy
Groom — Slumber Song
Daws — Melody

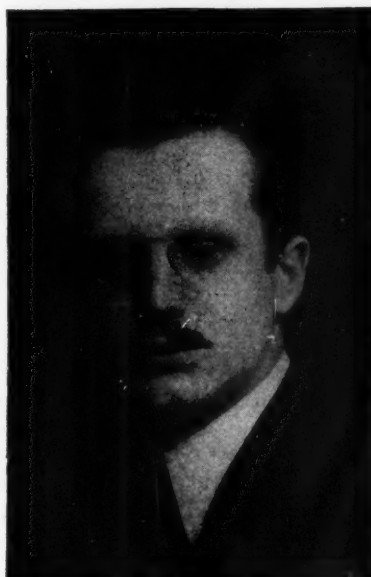
Arr. H. Coleman — Londonderry Air
Nevin — Rural Sketches
Rogers — 4 Mov'ts. Son. 3

*LYNNWOOD FARNAM

HOLY COMMUNION—NEW YORK

†Mason — Passacaglia and Fugue
Op. 10

Baumgartner — Idyl
Bairstow — Vexilla Prelude
Schumann — Canon Bm
Karg-Elert — Reed Grown Waters
Honegger — Fugue C-sm
Vierne — Scherzo (Son. 2)



MR. JOHN HAMMOND

Who gave up the biggest theater organ in the world to come back to Broadway, and had the good fortune to fill a temporary engagement as orchestral conductor, with credit to himself and the Piccadilly. He continues to play the Marr & Colton—on its elevator during the organ solo numbers, otherwise out of sight but very pleasantly in mind and ear

Honegger — Fugue
Byrd — Paven, Earl of Salisbury
Woods so Wild

Dupre — Cortege et Litanie
†Bingham — Prelude and Fugue Cm
Jongen — Improvisation. Caprice
de Maleingreau — Sym. De La Pas-
sion

Mulet — Rosace

Widor — Allegretto (Son. 7)

Franck — Final Bf

Mr. Farnam continues the practise established by him some seasons ago of repeating "certain new and interesting works" on the same program. Thus the Honegger FUGUE is repeated on the first of these programs.

EMORY L. GALLUP

FOUNTAIN STREET BAPTIST—

GRAND RAPIDS

Simonetti — Madrigale
Bonnet — Romance
Boellmann — Suite Gothique
Guilmant — 2 Mvts. Son. 7
Saint-Saens — Improvisation Ef

"KWYRE NOOZ"

A ST. LOUIS CHURCH SHOWS HOW TO
MAKE AN ATTRACTIVE MONTHLY
BULLETIN

THE CHOIR of the 3rd Baptist Church, St. Louis, Mo., of which Dr. F. P. Leigh is organist, has a bulletin called "Kwyre Nooz", full of news about the choirs activities and little friendly knocks for the members. Dr. Leigh is a good sport! When he sees a group of his pretty choir girls assembled around the table in a nearby drug store ordering drinks, and after much persuasion to join them, refuses, he grins and says: "Sure, I'll pay for them." So runneth one of the humorous jibes of Kwyre Nooz; another tells of Hazel Diener who went to New York for a vacation and sent cards back to St. Louis, much to the edification of the Gang, who then knew "she wasn't spoofing". The fat member also takes his share of admonition. Altogether the booklet is alive with friendliness and humor.

There is also a list of the organ numbers played during one of the months and a list of anthems used by the choir, here are a few:

Marks—"More Love to Thee"

Havens—"My Heavenly Home"

Hanscom—"The Homeland"

Spinney—"How Beautiful Upon

the Mountains"

West—"The Lord is Exalted"

Farmer—"Gloria in Excelsis"

Then we have listed the officers and members of both boy and girl choirs, a list of all the members, and a list of the attendance records and percentages. The percentages look good—16 out of 51 have a percentage of 90 percent and over.

Kwyre Nooz is an 8-page 6 x 9, attractively printed, with an individual cover page. The aim is evidently to appeal to human instincts, friendship, kindness, and to foster definite personal interest in the choir and its Sunday work.—H.L.B.

Boccherini — Minuet A

DR. RAY HASTINGS

PLYMOUTH CONGREGATIONAL—

WHITTIER, CALIF.

Clarke — March Aux Flambeaux

Maily — Invocation

Schubert — By the Sea

Hastings — Exultation. Forgiveness.

Immortality.

Creator — A Dream

Toselli — Serenade

Verdi — Consecration Scene (Aida)

A. LESLIE JACOBS

DENISON UNIVERSITY—GRANVILLE,

OHIO

†Dvorak — New World Largo

Rogers — Scherzo (Son. 1)

Stoughton — Garden of Iram

Russell — Bells of St. Anne

Widor — Toccata (Son. 5)

*EDWIN ARTHUR KRAFT
TRINITY CATHEDRAL—CLEVELAND
†Grasse — Festival March
Haydn — Mennuetto (Son. 11)
Jongen — Priere
Bach — Prelude and Fugue Am
James — Meditation St. Clotilde
Bonnet — Intermezzo
Turner — Romance
Renner — Kantilene
Bullis — Novelette
Wagner — Meistersinger Prelude
ORWIN ALLISON MORSE
FIRST PRESBYTERIAN—DELAND, FLA.
†Spence — Grand Choeur D
Wolf-Ferrari — Jewels of Madonna
Intermezzo
Grieg — Borghild's Dream
Sturges — Meditation
Rachmaninoff — Serenade
Tchaikowsky — Andante Cantabile
B-f
Johnston — Autumn
Guilmant — Prayer and Cradle Song
Rogers — March E-f
CARL F. MUELLER
GRAND AVE. CONGREGATIONAL—
MILWAUKEE
†Manuscript Program

Bullis — Allegro Symphonique
Fink — Meditation
Davis — Caprice de Concert
Krueger — Whispering Autumn
Droegg — Morning Song
Mueller — Song of Contentment
Kern — Festal March

ABRAM RAY TYLER
TEMPLE BETH-EL—DETROIT
†Taylor — Prelude Am
Tyler — Melody F
Chauvet — Marche Religieuse
Guilmant — 3 Mvts. Son. 1 Dm
Liszt — Spozalizio
CARL WISEMANN
ST. MATTHEWS CATHEDRAL—DALLAS
Selections from 5 Programs
Durand — Sous le Bois
Turner — Caprice
Dickinson — Reverie
Lemare — Rondo Capriccio
Dethier — Prelude
McKinley — Cantilena
Ferrata — Nocturne
Bossi — Hour of Joy
Yon — Christmas in Settimo
Mauro-Cottone — Christmas Evening
Dethier — Christmas

that intends only to be moody and organistic, and hopes to derive sufficient interest therefrom to make the pieces worth playing again and again. And it looks as though for dedicatory programs the purpose is achieved. Chime effects are striven for, and though the device of the muddle and discord that results when rapid scale passages are played on chimes is used, perhaps to many ears there will be no objection; finely conceived harmonic passages are contrasted with the chime passages and heighten the interest. 5-2 rhythm is dragged through the piece, and perhaps some day this sort of a rhythm to which all universal laws and orders object, may be accepted by man; it does seem to have its place in this music. The processional is also in 5-2; the interest is purely moody and imaginative, and not musical; but there is ample use for such things in the church and many a player will be glad to have these pieces, especially when a dedicatory program is to be played. (Fischer 1924, 60c for the two)

LESTER GROOM: SLUMBER SONG, 4 pages, 6-8 rhythm, quiet, reposeful music built upon a melody and supported by ample movement in the left hand accompanying passages; for the middle section the melody is taken by the left hand, against a moving right hand passage. It is easy enough to play and suitable for an evening postlude or part prelude. (Summy 1924, 60c)

FREDERICK GROTON: AFTER-GLOW, 4 pages, 7-8 rhythm, a piece that has been used very widely; it is merely tone-painting, with rhythm left out of it, though there is ample movement and no stagnation. Chromatics are used very freely and the music goes where it will; tempo is slow; impressionistic, not realistic. Its wide use is its best endorsement. It is not difficult. (Summy 1923, 50c)

WILLIAM LESTER: RHAPSODY ON OLD CAROL MELODIES, 13 pages opening with SILENT NIGHT, and using some of the ancient Christmas tunes in a sufficiently musicianly way to make the piece worth buying and using at Christmas time. Lo How A ROSE is also used, which shows the character of the piece. It is not very difficult, but it does serve admirably for Christmas. (Fischer 1924, 60c)

CARL F. MUELLER: SONG OF CONTENTMENT, 4 pages, a simple melody aimed always at the musical, against a pedal and lefthand rhythmic accompaniment. This same material is then repeated, the melody harmonized for the right hand against a semiquaver lefthand arpeggio and scale passage. The Composer has been careless enough to repeat exactly the two-measure rhythmic figure of his

Repertoire and Review

Prepared with Special Consideration to the Requirements of
the Practical Organist in Concert, Church, or Theater

AN ILLUSTRATED GUIDE FOR PURCHASERS

GEORGE W. ANDREWS: FROM THE MOUNTAINSIDE, 9 pages of mood depicted by organ tones, a smooth thematic melody against an easy semiquaver lefthand part and a supporting pedal; the whole endeavors to paint a mood rather than furnish either melody or rhythm in the popular sense. It is a classic sort of a composition for serious organist only, one that will require considerable skill before its player in public can be thanked by his audience; it is not difficult in note, only in interpretation. (Fischer 1922, 75c)

IN WINTERTIME, 4 pages, mood painting by harmony and mass effect rather than by melody, classic also, severe music for musicians alone; their success when they present it in public will depend entirely upon their own imagination, their own artistry. The piece presents excellent materials for musicians to work with, but not for shallow interpreters; the notes are not difficult. (Fischer 1922, 60c)

RENE L. BECKER: IDYLLE ANGÉLIQUE, 8 pages, melodious, simple, direct in appeal. It opens with an intentionally sweetened harmonic introduction in hymnlike style and then presents a harmonized righthand melody against semiquavers in the left hand; the middle section is again

hymnlike, and then the original theme appears in lefthand harmony against which a light ornamental righthand figure is used, which for the final pages becomes more lively. It is a simple device for creating musical pleasures for listeners, without making the organist work too hard, and it will be greatly appreciated wherever heard. (Gray 1923)

MARCH D minor, 7 pages, vigorous, rather brilliant, so written that cleanliness of technic is easy; the middle section gives a good melody for contrast. It is not an ordinary march but one of individual character that makes interesting music for any occasion excepting the sedate recital; it is well worth adding to the repertoire. (Gray 1923)

JAMES BROCKMAN: NIGHTINGALE transcribed by Percy J. Starnes, 3 pages of attractive waltz melody, simple in design, simple in rhythmic and harmonic accompaniment, making sweet music for everybody, and easy to play. The published copy is apparently by the photoengraving process direct from legible manuscript. (Skidmore 1924)

HARVEY B. GAUL: THE LITTLE BELLS OF OUR LADY OF LOURDES, and VESPER PROCESSIONAL, two pieces under one cover, 10 pages of music

melody sixteen consecutive times, comprising the complete first section; it does no harm here, but it is an exceedingly dangerous venture; some of our most popular songs and pieces have done the same and achieved popularity in spite of it. It is musical, pretty, both melodic and harmonic in an understandable way. (Presser 1924, 35c)

GEORGE HENRY DAY: CANTILENE, 5 pages of music that becomes more musical and interesting as it goes along. It is in pastoral style with 6-8 rhythm and the melody sometimes goes to the left hand. The middle section looks hymn-like but is saved by the little snatch of jazz flavor thrown into single measures at five scattered places; this little highlight is strikingly effective, and obtained by simplest means. The Composer is doing things above the average in musical inspiration; only exceedingly hard work and lots of it, coupled with restraint in rushing to the publisher, can help him past the point of being just an ordinary "composer"; but it does look as though he could get up beyond that if he tried: the inspiration seems to be there when it's wanted. No copy is available for an illustration, which it deserves. (Gray 1925)

CLIFFORD DEMAREST: INTERMEZZO, 4 pages, a hymn-like meditative sort of a piece that serves its best purpose in connection with the church service; it is simple, musical, easy to play, and devotional in spirit. It has the added advantage of coming from an American composer who has done some excellent things. (Flammer 1923, 60c)

SCHUMANN: ADAGIO FROM SYMPHONY 2 transcribed by Edwin Arthur Kraft, 7 pages of serious, beautiful, reposeful music from a Composer who is little represented in organ repertoire. It is fairly easy to play, with nothing superficial or melodious about it; fine for church service prelude or postlude, and equally good for theater use when the gloomier sides of life are on the screen. (Schirmer 1924, 75c)

EVENING SONG transcribed by Mr. Kraft, 2 pages, serene, beautiful melody, easy to play, but needing concentration from the hearers. (Schirmer 1924, 50c)

LILY WADHAMS MOLINE SONATA NO. 2

FOUR movements, thirty-one pages of music that looks interesting throughout.

FANTASIE opens with close harmony, merely for harmonic beauty, which is then followed with easy enlivening materials, leading through an easy pedal solo into the main theme which

is shown in our illustration. The second theme is rather attractive and gives good contrast in style. The whole movement is divided into twelve sections which give an effect of patchiness, which the good length of twelve



pages is not able to overcome. It is not unduly dry at any time, technic of writing is very good though not attempting to be profound.

INTERMEZZO is founded upon the theme we quote, treated in canon form,



and again three distinct sections are marked emphatically with double-bar lines; there is no denying that the process destroys unity.

SERAPHIC CHANT cannot be properly illustrated by excerpt, so we quote from the third page a pretty theme nicely treated. There is great variety



of writing in this movement and I believe it can be made highly effective on the modern organ.

TOCCATA is shown by our final two illustrations, giving the two chief



treatments. Its aim is brilliance and once the fingers catch the lay of the motive, it is not difficult.

As a whole the **SONATA** is fairly difficult, offering great variety of material; it aims at musical effects for the most part rather than at technical construction. It is a highly creditable work in serious form and deserves wide acceptance; certainly it is more than the equal of most of our importations. (Summy 1923, \$2.00)

STANDARD ORGAN PIECES

ALBERT E. WIER

THE new Appleton collection of organ pieces, part of the Appleton series of universal music collections, contains 440 pages of three-staff organ music, and is perhaps the most economical buy ever offered the organist. It is nicely engraved and nicely bound into a 9 x 12 cloth-bound book about one inch thick—convenient to handle. "It has been deemed advisable to omit entirely any arbitrary suggestions as to registration," says the compiler of the book; this puts it squarely up to the player himself, exactly where it belongs; more damage to organ playing's favor before the public has been done by printed registration directions which are usually terrible things to contemplate, than by any other evil under the sun; anyway, as Mr. Frank Stewart Adams once said to theater organists, we can say to all organists, namely, that they ought to have some ideas of their own if they try to earn money by playing the organ.

The first piece in the book is a 3-page transcription from the Schubert "UNFINISHED," presenting the famous haunting melody. Then the Bach Air in D, the Beethoven MOONLIGHT ADAGIO, and MINUET, the Schubert POLONAISE MILITAIRE in A, etc. etc.—a great wealth of music the public knows but organists don't play because they do not have it available. The fact is that they are popular (and correspondingly wealthy) who earn popularity by trying to please not themselves but others—a lesson it is very bad manners for the organ profession to contemplate. Then there is the lovely Orfeo ANDANTE which everyone will remember who ever read Brand Whitlock's "Belgium." Brahms' beautiful Op. 39 WALTZ is another gem that is loved everywhere; surely it is not unprofessional for the organist to play this? Anitra's DANCE, NORWEGIAN DANCE, C-sharp minor PRELUDE, THE SWAN, KOL NIDREI, DANCE OF THE HOURS, etc. etc. etc.; a wealth of ultra-practical material no organist of the twentieth century can afford to do without. A complete index of the book will be found in our November 1924 advertising pages. We recommend the book without hesitation or qualification of any kind, and suggest the cloth-bound edition as being more durable and more inviting in every way. There are enough pieces in the book to serve the church organist for half a year at four pieces each Sunday, and at least half the selections are suitable for service use. Theater organists will have an unequalled source of supply and might be expected to pay double price for the convenience of having so much available at so little cost. (Appleton, 35 West 32nd St., N. Y. C., \$3.00 paper, \$5.00 cloth)



Birmingham Silhouettes

By **GEORGE LEE HAMRICK**
Official Representative

The Local Profession is Cordially Invited to take Full Advantage of the Opportunity our Special Representative affords to use the Press to Stimulate Local Professional Activity

TEMPLE THEATER reopened Dec. 29th with Joseph Stoves, formerly of the Knickerbocker, Nashville, Tenn., at the 4-90-3449 Moller. His opening solo was the Liszt PRELUDE AND FUGUE ON B-A-C-H. The large organ is one that its builder may well be proud of, and which the theater is depending upon to fight a poor location. Mr. Stoves is a serious musician—evidenced in his picture improvising, and a first review of his work was satisfying. Mrs. Marjorie McElroy is associate organist.

W. Lee Wood and Harold Price opened their new three-manual Austin in the 'Bama Theater at Tuscaloosa Nov. 16th. The occasion drew a capacity house, many being turned away, and the press was unusually laudatory. The program was admirably short—three numbers by each performer—which were interspersed by vocal selections. It not only displayed the resources of the organ, but of the performers as well. Few southern theaters are served with two organists of equal ability, and the management is to be congratulated.

The film fantasy "Robin Hood" with the Wilson score, which has already been "Much Medcalfed" for T.A.O. readers finally reached Birmingham, when it was given with an excellent orchestra of twenty-two performers. The impression it left with me was of a delightful improvisation—always with a definite movement, and entirely fulfilling its object. It was satisfying—the atmosphere of the picture and the music were one. True, it was laden with minor mode, against which the major love-motiffs contrasted. The Composer used tone coloring which the organ might try in vain to equal—being limited with but ten fingers and two feet! Even so, the use of the Horn in solo against a vibrato string chord, and the playfulness of the wood wind and even brass, resulted in ideas that will be used by one theater organist, at any rate! "Robin Hood" was the shortest two hours I have spent in a long while—probably since listening to Dr. Mauro-Cottone improvise!

Most organists are content to perform upon organs as they find them. A few more fortunate have a say in matters of specification—if not the builder. Mrs. W. M. Crosby, for more than twenty-five years the or-

ganist of the Fifth Avenue Presbyterian Church, goes all one better, in that her husband has recently given the church a \$20,000. instrument—so that she might have exactly her ideas incorporated in her organ. Now, if some of our wives will follow suit!

Saint-Saens "Christmas Oratorio" received the initial Birmingham rendition Dec. 28th, at St. Mary's-on-the-Highlands Church. With a chorus of fifty trained voices, and a selected solo quartet, under direction of Mrs. Edna Gockel-Gussen, it was the outstanding event of the holidays.

Grady Hollingsworth has resigned his position at the Strand, being succeeded by your correspondent.

Claude Hartzell, the genial organist at Loew's Palace, Memphis, was a recent visitor in the city.

Zamora Temple opened the new large Moller with three recitals on consecutive Sundays in which Ferdinand Dunkley, Josef Stoves, and your correspondent were presented at the console. This organ had created a most favorable impression and is a distinct addition to musical Birmingham.

Mr. Eugene Binder (and his far better half) completed the installation, and has returned to his home in Jacksonville. Josef Stoves, who regularly plays the organ for the Temple Theater, had his photograph along with the CCCC pipe of the Bombarde in the Rhotogravure section of the local press.

Birmingham missed the annual presentation of "The Messiah" for Christmas—but it was presented in January at the First Methodist in Ensley, with Steve Allsop directing and W. Laurence Meteyarde at the organ. The chorus numbered one hundred voices, including the T.C.I. Male Chorus. Wiegand's orchestra assisted.

Mr. Meteyarde recently resigned from the First Presbyterian and is now at Ensley First Methodist. He was succeeded as Carillonneur by the youthful genius, Joseph Marino.

Paul DeLauney of Howard College recently appeared in recital at Southside Baptist Church of Lakeland, Fla.

Orla D. Allen and his vested choir at the Church of the Advent gave a splendid program early in December. This is the largest choral organization in the city.

Emile Levy, Organist of Ensley Methodist, recently concluded a series of "Happy Sunday Evenings"—which were largely musical.

The double quartet of the First Methodist has been replaced with a large chorus under direction of Erle Stapleton.

The new Pilcher in the Ensley Christian Church was recently completed and opened. The Pilchers have also completed installation at the First Christian, Birmingham.

Your correspondent officiated at the opening of the new three-manual Robert-Morton unit in the Williamson Theater at Winterhaven, Fla., January 22, 23 and 24.

W. Lee Wood of the 'Bama Theater, Tuscaloosa, spent a few days in the city looking over church and theater activities.

Grady Hollingsworth, formerly of the Strand, is now with the Academy of Music at Selma, Ala. Mrs. Mattie Lou Smith, also of the Strand, is now associate organist at Temple Theater.

Edwin Lyles Taylor of Tivoli I'ame, Chattanooga, had the distinction of having his name heralded from the front of the theater in electric lights, during the occasion of Celebration Week. This honor had previously been awarded only to C. Sharpe Minor during his guest-organist engagement. It is now a fitting recognition of Taylor's splendid work. Congratulations, Taylor!

Detroit News Items

By **ABRAM RAY TYLER**
Official Representative

MY TEXT this month is the American Guild of Organists, Michigan Chapter—long may it wave. It had a good history of accomplishment, with a long list of services, "get-together dinner", and Recitals to its credit, when Dean Edward B. Manville, F.A.G.O., Mus. Doc., took his seat for the second time, as Dean. The War interfered with his first Deanship; the heir to a traditional patriotism, he dropped everything to "go over" the top, and other things for his Uncle Sam.

This year he comes back to serve the Guild, and has accomplished what every Dean should with the material at his command, a regular series of Recitals in one place (in this case the First Congregational Church with its mammoth Cassevant, and the courteous hospitality of the organist Mr. Charles Frederic Morse,) by members of the Guild, at stated intervals. In this case it is Sunday afternoons at 4.30, and the list with dates so far has included most of the prominent organist-choir-

masters, and mistresses, of the city, to wit: Nov. 2, Charles Frederic Morse; Nov. 9, Wayne Frary; Nov. 16, Helen J. Schaefer, A.A.G.O.; Nov. 23, Russell Gee; Nov. 30, Mrs. James T. (Minnie Caldwell) Mitchell; Dec. 7, Charles L. Wuerth; then skipping the Holiday season; Jan. 7, Mr. Morse again; Jan. 14, Miss Elizabeth Rohns; Jan. 18, Myron F. Carr; and Jan. 25, C. Bernard Lowe. These Recitals are to continue through April.

I have been privileged to hear but one, that of Miss Rohns. If anybody tells you a woman has to be considered in a different class from a man, send him out here and I'll get Miss Rohns to play for him, hidden, and I'll wager he will never know that it is not a master mind and hand (and foot) at work. She played a most interesting program in a masterly manner, displaying a color sense that I could wish some of the "great organists" who have visited us, could have heard. The program contained everything from Bach to Dickinson to test the interpretive and emotional powers of a virtuoso, and she met them all with calm assurance, and to the joy of every listener present.

I am informed that the recitals have been uniformly on the same high plane. Which is, I submit, a triumph for Dean Manville. The Guild was not sponsor for, but shared in the glory of, the visit to Detroit, of Dr. Clarence Dickinson of New York, who was its guest at dinner, before giving a Recital as a part of the Centennial celebration of the Protestant Episcopal diocese, at St. Paul's Cathedral. The Guild had a prominent place in the processional robed, and especial seating as a body.

Mr. Dickinson played the great Austin, one of the most significant instruments in the State, which when the Gallery Organ is installed will be the largest, and one of the largest in the country I believe. But the Chancel Organ is large and complete and a beautiful example of the Austin art.



Los Angeles Organ World

By ROY L. MEDCALFE

Official Representative

ARNOLD DANN, organist of the first M. E. of Pasadena, assisted by G. A. Mortimer, of the first Church of Christ Scientist, and G. Shaul Hallet, F.A.G.O., of the new All Saints' Episcopal, presented an interesting

A Cathedral is to my mind no place for an organ recital, the very form and structure of the building being inimical to technical display; but Dr. Dickinson made the most of his opportunities, and was assisted by the great Cathedral Choir of about 100 under Francis A. Mackay (one of the most energetic and enthusiastic choir-masters I ever met).

The Recital of Marcel Dupre in Orchestra Hall on the 18th was a peculiarly characteristic organ recital. An almost stupid program drew a small house and there was a bored atmosphere until Mr. Murphy, the Donor of the Organ, and its great friend (he has given no less than three great Organs to Detroit) announced the theme that Victor Kolar, our clever Assistant Conductor, himself an inspired creator of music, had proposed for the "Improvisation of a Prelude and Fugue". It was a deliberate attempt to discourage Fugal treatment, but the player rose in his majesty and his wrath and smote that theme hip and thigh with the result that we auditors heard the most exquisite Prelude, and colossal Fugue imaginable, created right there before our eyes and ears. If Dupre will stop "reading Organ Literature in public" and devote himself to "preaching the Gospel of original composition at the keyboard" he will be simply incomparable. Can you imagine an Orator, giving a program of readings from great orators? Can you imagine a great preacher simply reading to his hearers a sermon by Henry Ward Beecher? At any rate we got a thrill.

To revert to the Guild. The great work of the American Guild of Organists is its examination system whereby the organ student can find out what kind of "a mark to shoot at" and then be certified as to his or her success. And one of the best signs of life in the Michigan Chapter is that almost every year it presents and passes candidates. So it is well worth attention.

SUMMER" and the Pughe-Evans arrangement of "LEAD KINDLY LIGHT."

Wm. J. Kraft of the University of California gave a unique recital on the new organ at the Uplifter's Club Ranch near Los Angeles, Dec. 28th.

Dr. Roland Diggle presented Parker's Epiphany cantata "THE STAR OF BETHLEHEM" as the first musical service with the new organ at St. John's church on West Adams St., Los Angeles Jan. 8th.

C. Albert Tufts played another recital on January 12th at the new Presbyterian Church in Hollywood.

Local theater organists are now broadcasting a daily noon concert from the Wurlitzer studio, released through KNX, Hollywood.

New officers for the Los Angeles Organists Club for the year 1925 are as follows: Claude Riemer, pres.; Reine Becker, vicepres.; Herbert Kern, secy.; Harry Mills, treas.; Jas. Means, serg.-at-arms; Betty McCoy, director.

John McClelland, of the Tabernacle at Salt Lake City, gave the opening recital on the new Austin in the new Second Church of Christ Scientist, at Long Beach.

The Southern California Chapter of the A.G.O. sponsored a recital at the Highland Park Presbyterian Church Jan. 27th. The recitalists were prominent members of the Guild.

Warren D. Allen, Stanford University, recently gave a recital at Pomona.

Paris Pictures

By HUGH McAMIS

Official Representative

ONE hears so much about midnight mass Christmas eve. We spent much time finding which church would have the most interesting program, we bought the tickets long in advance, we gulped our last glass of champagne after dinner to arrive in time to secure seats and what did we hear?

The grand organ was played by an organist of world-wide reputation, so we expected to hear music played in good style—and so it was. But, the choir! The "Hallelujah Chorus" was among the pieces sung. One solo tenor came out with a "Hallelujah" twice in the wrong place. The choir and orchestra had no rehearsal so it was rather bad from all angles. And this is one of the four best-known churches in Paris.

Of concerts as well as services there seem to be no end. This mass started at eleven. We left after one and there was much left. I sometimes think of caves. One does not wish to explore the inner regions but to see a bit is quite interesting. I have just heard

program on the new four-manual Skinner at the M. E. January 20th. The recital was under the auspices of the Southern California Chapter of the Guild. The choir of seventy-five voices sang Elgar's "As Torrents in

a piano recital announced for 9 o'clock. It began twenty minutes late. I left at eleven and there were three more numbers.

The interesting writer, Mr. G. Edward Stubbs in the November New Music Review speaks of the difference between London and Paris in choir singing. I wish he could have heard a few services lately. Never again would he mention London in the same breath with Paris!

Our editor wants to know what NEW organ music is being played. As far as I can find out, Bach with the eternal three, Franck, Widor, and Vierne. If Americans were as busy playing American music as the hopelessly patriotic Frenchman is playing French music, our music might get along faster.

We all bemoan the fact that we have to practise under such unfavorable conditions. The Frenchman gets no opportunity, as the church is open

all day, every day. The best solution of course is to have a small organ at home. M. Joseph Bonnet has had a new organ put in his home which is worth attention.

The solo registers are of exceptional quality and the ensemble is very rich and brilliant. The specifications:

SWELL	CHOIR
8' Horn	4' Octave
8' Salicional	22 $\frac{3}{4}$ ' Twelfth
8' Vox Celeste	2' Fifteenth
4' Flute Harmonic	1 $\frac{3}{4}$ ' Seventeenth
8' Oboe	
GREAT	PEDAL
8' Diapason	16' Bourdon
4' Octave	8' Flute
8' Trumpet	

The Great is the lowest manual. The action is pneumatic but the couplers are tracker. There is no borrowing. What do you think of the cornet on the choir? If you could hear it you would say "perfect!"

Seattle and the Northwest

By *FREDERICK C. FERINGER*

Official Representative



THE Oregon Chapter of the Guild were guests recently at the home of Mr. James A. Bamford in Portland. Mr. Bamford has a splendid three-manual instrument in his home; those taking part in the informal program were Mrs. Winnifred Worrell, Mr. Lucien Becker, Mr. Frederick Goodrich, and Mrs. Gladys Morgan Farmer.

An unusual occurrence was the occasion of the first radio broadcasting from the organ of the Municipal Auditorium when most satisfactory results were obtained from the program given by Mr. William R. Boone.

Mr. G. Jennings Burnett, of St. John's in Victoria, B.C., gave a recital recently in his church. The Guilman *THIRD SONATA* and the Mendelssohn *FUGUE* in G were the principle numbers on the program.

Mr. Ivor S. Brake gave a recital recently at the First Congregational Church in Victoria.

Mr. W. H. Donley and the choir of the First Presbyterian, Seattle, gave a splendid rendition of Harvey Gaul's Christmas Cantata "THE BABE OF BETHLEHEM."

The University Presbyterian Church of Seattle recently dedicated their new Kimball. Mr. William R. Boone of Portland was the soloist and played a

program calculated to demonstrate the possibilities of the new organ. The Rogers *SONATA* in B-flat which opened the program was given a most intelligent reading.

To those musicians who are not yet so calloused and cynical that they cannot get a thrill out of music, the debut of the St. Olaf Lutheran Choir in this city offered ample opportunity to get that thrill. There is no room here to praise them other than to say that the people of Seattle appreciated beyond words the opportunity of listening to the finest choir in the world.

The First Presbyterian Church of Tacoma is to have the largest organ in that city by the awarding of the contract to the Reuter Organ Company for a four-manual instrument of about seventy stops with a separately built antiphonal division. The instrument is to be completed next summer.

A splendid performance of Dudley Buck's "THE COMING OF THE KING" was given recently at the First Congregational Church in Tacoma. Mr. Fred Beidleman, organist and Mr. F. Wallis, director of the choir are to be given credit for the production.

Washington, D. C.

By *THOMAS MOSS*

Official Representative

YOUR Correspondent heard not long ago one of those insufferable organ recitals. The first part of the program was devoted to one of the uninteresting Bach *PRELUDES* AND *FUGUES*, and three CHORAL *PRELUDES* by Brahms. Then followed a tenor aria from one of Bach's cantatas. As I sat through it, bored almost to distraction, I wondered what possible enjoyment or education the audience was getting out of it. It was not because of Bach and Brahms that I was bored (although I am not convinced that the Brahms CHORAL *PRELUDES* have a place on any organ program) but rather was it the manner of the performance that made me quite ashamed. Why do church organists continue to place the classics on their programs when they are neither technically nor otherwise equipped? And why have incompetent singers to assist, and in particular, indulge in and make sport of Bach's music?

The days of the Musical Services are upon us. Your Correspondent has in mind one service where the choir did its part very well, the effect of which was all but spoiled by the organist who was old enough to know and do better, and who had an unfortunate habit of striking wrong pedal notes with great frequency, and holding the same until such time as he could take time off to look down and see where the trouble was! Then there was a lady organist who had a cute ascending triplet figure for the right hand, ending on the highest note of the chord—this as a finish to the verse of a hymn or while the singer was taking a breath in one of the "special numbers".

But the law of compensation works here as elsewhere, and it is a pleasure to speak words of praise for many services of merit which I have heard the past month.

T. Guy Lucas, of St. John's Episcopal, is giving a series of recitals the first Wednesday in each month.

R. Deane Shure, Director of Music at Mount Vernon Place M. E., had two excerpts from his piano suite "Lyric Washington" played by Maurice Garabrant and broadcast from Skinner Studio in New York recently. The piano suite descriptive of scenes around the National Capital had been heard on several occasions from the local station, but the two organ arrangements by Mr. Shure had not been broadcast here before.

The mixed choir of St. Margaret's Episcopal Church gave a fine rendition of Maunders' "BETHLEHEM" on Sunday, Jan. 4. Mr. Donald B. MacLeod is organist and choirmaster.

Louis Potter, Jr., director of the Epworth M. E. Church South, is to leave soon for Charlestown, N. C. Mr. Potter is Dean of the local chapter of the A.G.O.

AMERICAN ORGAN PLAYERS CLUB

HARRY C. BANKS, JR., organist of Girard College, is giving a fortnightly series of Vesper Organ recitals on the new Chapel organ just completed. The first was on Jan. 25th at which he played as a part of the program, three compositions of his own, Meditation, A Summer Idyl, and Caprice.

Marco Enrico Bossi played his opening recital at Wanamakers on Jan. 21st. He made a great hit. His performance was strongly individualistic, abounding in strong and marked light and shade, perfect technic, clean cut dexterity and lovely phrasing. Opportunity was afforded, after the performance, for the visiting organists to greet the maestro.

Another visiting organist of Paris, in the person of Nadia Boulanger, played a noteworthy recital at Wanamakers on Jan. 9th, after which members of the Club were presented to this affable lady.

Mr. Limmings of St. Paul's Church, gave a musical service on Jan. 18th, when he played his own Overture in G. minor.

1925 is the 35th Anniversary year of the A.O.P.C. The first of several events to celebrate the occasion was a recital by Edw. Shippen Barnes at St. Stephen's where, with the aid of his choir, he gave an elaborate program.

Other events will follow during the season, one of which will be by Rollo F. Maitland at New Jerusalem Church in which the Club was organized, and the organ used for recitals several consecutive years.

WOMEN ORGAN PLAYERS CLUB THROUGH the courtesy of Mrs. M. S. Ayer, owner-manager, and in spite of the howling blizzard, the January meeting of the Club was held at the Exeter Street Theater, Jan. 20th, almost a full quota of members present.

A brief business meeting was held at 10.30 A. M. Plans were made for the "Gentlemen's Night" to be held Feb. 11th at the Estey Studio, when the following program will be given: A group of organ pieces by Stoughton

Angie M. Faunce, F.A.G.O.

Talk on "Pep versus Inertia"

Mr. B. M. Davison of the White-Smith Music Co.

Two movements from the "Concerto Gregoriano" by You

Edith Lang, organ

Myra Pond Hemenway, piano

The program will be followed by a social hour, refreshments, and dancing.

Every member is urged to come and "bring a man."

Encouraging reports were received from the Club classes in Harmony and Music Appreciation.

The W.O.P.C. has recently become a member of the State Federation of Women's Clubs, which means added opportunity for the department of social service work.

After the routine business was transacted, Miss Lang introduced Mrs. Ayer, one of the few women theater owners, who made a most interesting speech on "Present day opportunity for women in business." A rising vote of thanks was given Mrs. Ayer for her interest and graciousness in donating the use of the theater for Club purposes.

At the conclusion of the business meeting at 11:00 A. M., guests from the American Guild of Organists, the Professional Womens Club, and the Film Club were admitted for a brilliant and skilfully played recital by Edith Lang. Miss Lang not only can play, but she knows how to make a program as is attested in her work as a radio organist. Her program Jan. 20th will be reproduced in later columns.

Brevities

Personal and General News Items Briefly Stated for Record

COURBOIN MASTER-CLASSES will be held again in Scranton, Pa., from July 1st to Aug. 15th, with many organs available for practice, and private lessons available either from Mr. Courboin or his assistant, Miss Ellen M. Fulton. The Classes will be divided into groups of six each, meeting twice a week for three-hour periods; listeners will be admitted up on application. Such a concentrated course of intensive study, backed by the observation of how other pupils react under the

same conditions, is invaluable; the Master-Class idea represents one of the most advanced ideas of the organ world of today.

HILLGREEN, LANE & CO. recently opened, in a recital by Mr. Horace Alden Miller, their 3-26 in First Methodist, Mt. Vernon, Iowa; the console is the improved elliptical with all modern conveniences. The 3-34 Hillgreen-Lane in Illinois State Normal University was recently presented in a recital by Mr. Ernest Prang Stamm, and Mr. Harold Funkhouser gave the dedicatory on the 2-16 Hillgreen-Lane in Poland Avenue Presbyterian of Struthers, Ohio, Mr. Funkhouser having drawn the list of stops for the instrument; every register, the Great Diapason excepted, is expressive, there being two crescendo chambers.

VAN DUSEN appointments, added to those recently announced, are Mrs. H. E. Strong to the Baltimore Theater, Chicago; Mr. Harold Cobb to the Drexel Park Presbyterian, Chicago; and Mrs. P. H. Forsythe to La Porte, Ind., as theater organist.

MISS HELEN SEARLES, pupil of and assistant to Mr. Frank Van Dusen of the American Conservatory's Theater School, has won the Conservatory's contest and consequently appeared Feb. 10th at the mid-year concert, with orchestra, playing Dubois' Fantasia Triumphale.

CHANDLER GOLDTHWAITE returned to America from Paris Feb. 19th for a recital tour under the management of Fay Leone Faurete, beginning with a recital in Boston City Club early in March; he will return to Paris for further study after a two-month American stay.

PALMER CHRISTIAN, of the University of Michigan where he has weekly recitals in addition to his organ classes, had an audience of 2000 for his special Christmas organ recital. His present season of recitals include Canton, Bloomington, Marshall, Muskegon, Defiance, Rochester, and New York City, in which latter he appeared also as soloist with orchestra on a program with Bossi, Courboin, and Dupre.

MARR & COLTON, builder of the first of Broadway's two elevator organs, are building the organ for St. Vincent's new edifice in Buffalo, N. Y.—a building of exceptional architectural beauty. Two other new church buildings have contracted for Marr & Colton organs: First Christian of Stockton, and St. Patrick's of Watsonville, both California.

M. P. MOLLER INC. celebrated their 50th anniversary by beginning 1925 with two serious illnesses on the part of members of the staff: Mr. E. O. Shulenberger, general manager, was taken to the local hospital for an appendicitis operation, from which he has now recovered; and Mr. M. P. Moller, Jr., suffered an attack of typhoid, going to Florida for recuperation.

HENRY F. SEIBERT has been retained by the United Lutheran Church committee for their Holy Week services in Acolian Hall, New York, for service playing and for special organ programs preceding each service. Mr. Seibert has booked upward of forty recitals for the present season.

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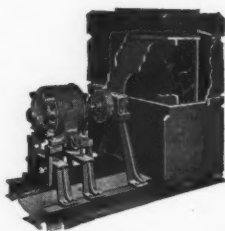
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